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ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"MRS. GILLON OF EDINBURGH"

By Sir John Watson Gordon
(1790-1864)

See Article on Page 14.

1st OCTOBER 1933

25 CENTS



"Jean in Costume"

R. Sloan Bredin, A.N.A.

OCTOBER CALENDAR

AT FIFTH AVENUE BRANCH

10th to 21st—BREDIN MEMORIAL EXHIBITION

AT 15 VANDERBILT AVENUE

3rd to 14th—Prints by POP HART

17th to 28th—Water colors by JOHN WENGER

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Vol. VIII 1st October, 1933 No. 1

Codeless Dealers

The question of whether the art dealers of America are to have a separate NRA code, made to fit their own exigencies and with nature's own teeth in it rather than false teeth, instead of following the more enterprising decorators as an "allied industry" or being forced by the government into the general retail code, is still unsettled. Confused interests seem to be confounding confusion. Certain moves, it is true, have been made since the last issue of THE ART DIGEST appeared with its editorial headed "A Pity." The American Art Dealers Association has appointed a committee which has been trying to get non-member art dealers to join with it in drafting a code to take care not only of the hours of labor and the employment question, but to formulate rules of ethics for the art trade. But reluctance has been shown by certain dealers to embody such a code of ethics in the document. Thus the opportunity to do a great thing for art is being neglected, and repercussions for the future are being invited. Modern science and the growth of art knowledge make it desirable that the art trade clean its house of undesirable occupants at this most opportune time.

Many dealers in paintings and prints are unwilling to attach a cart to the decorators' chariot, because of a feeling that decorators in the past have imposed styles in interiors that militated against the display of pictures. They argue that it would be hard to amalgamate the interests of the groups, and doubt if, in the light of experience, the two are really "allied industries."

Other art dealers seem inclined to step into the decorators code by means of certain additions to the document. One of these additions would provide: "It shall be con-

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OCTOBER

The new season, which opens in October, will provide a constant succession of noteworthy exhibitions. While dates of most of these are not yet definitely arranged, paintings, water colors, drawings and etchings by many well known American Artists, living and dead, will be included.

Definite announcements will be ready early in October and will be mailed free on request.

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sidered a violation of this code for any employer or his employee to make false or misleading statements about any competitor, his business policy, merchandise cost or selling prices; business, personal or financial standing."

Another addition would say: "It shall be a violation of this code for any employer or employee to advertise or otherwise offer for sale any merchandise, antique or modern, known by him to be other than as described, directly or by inference."

Still another would be: "In the case of art dealers, evidence must be submitted that they have maintained uninterruptedly an established place of business for at least one year in the United States. Foreign art dealers who have in the past conducted business in the United States from hotel or private addresses must, upon application for registration, show proof of federal tax payment on sales made during their last visit to the United States."

Perhaps within the next two weeks the art dealers will have retrieved themselves and done something. It is not yet too late. And what a pity it will be if they do not act.

Rated by Income

Italy is to judge her artists by their income tax returns. The National Confederation for the Arts and Professions, meeting in Rome to draft codes applying to artists and members of the professional classes in Fascist Italy, decided that the only criterion which could be used in deciding whether applicants for admission to the syndicate of artists and writers really deserved the classification was the material result of their labors. Consequently, points out Joseph B. Phillips,

Rome correspondent of the New York Herald Tribune, it was decreed that the income tax return of the individual, rather than any creative work by him in the arts, would be the final basis upon which it would be decided whether he should be considered an artist.

How hazardous is such a plan for classifying artists may be seen by a consideration of art history, a striking deduction from which is that only time, aided usually by death, can place an artist in his proper niche. History is filled with the names of artists, whose incomes were starveling but whose efforts were crowned with glory by succeeding generations. Rembrandt is still listed in Holland as a bankrupt; Cezanne, seldom selling enough of his work to supply materials for the next painting, is today hailed as the father of the moderns; Hals considered himself lucky to make drink money—with him a major item; Blakelock's poverty drove him insane; Blake had a pauper's grave. Where would these men be placed under Italy's syndicate plan? On the other hand, numerous facile artists, famous during their lives through their popular appeal, are now practically forgotten.

EVELYN MARIE STUART SAYS:

For an art that really reflects today, one still must turn to the colored advertisements in the big magazines and look at the billboards. One can catch echoes of everything from Praxiteles to Matisse in the average local show, but will find precious little of the enjoyment of living which was the real glory of the older schools.

Fantasy

A well known American artist in a letter addressed to Mr. P. Lapis Lazuli, the eminent artist-philosopher who sometimes expresses himself in THE ART DIGEST, suggests that the former sponsor a new method of helping to rehabilitate America.

"What do you think," he writes to Mr. Lazuli, "of the idea of proposing to the N. R. A. that the government reimburse a goodly number of artists for plowing under a goodly number of acres of landscapes and still lives in order to keep production down and give the hard working painter a chance? The idea's not so bad. Think of the good virgin mud that would be added to the impoverished soil,—and then there is the green stuff for mulch!"

"The figure painters could hardly be included in this beneficent project. One does not plow under organic stuff. Besides, some of the 'oeuvres' look too far gone to offer anything better than a mess of microbes and worms, and if you've fooled around with a garden you know what a few hungry worms can do to a few healthy plants. However, at some of the big disposal plants in the cities they work miracles in converting nameless stuff into perfectly good fertilizer."

"This is the bare idea. You can, if you think it worth while, work out the details and present the project in your name. Let the credit be yours entirely."

As THE ART DIGEST went to press Mr. Lazuli was busy with pencil and paper working out a scheme for General Johnson. However, THE ART DIGEST doubts if it will decide to have anything to do with the project.

The ART DIGEST

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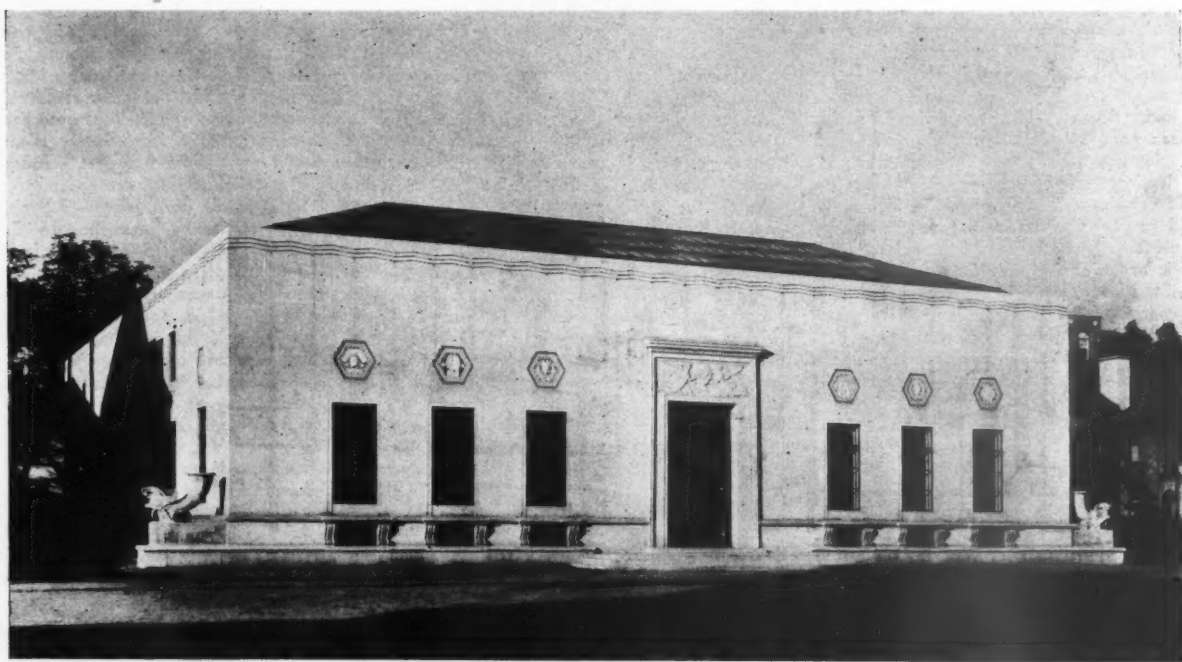
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SUZANNE CIOLKOWSKI
26 rue Jacob, Paris

Volume VIII

New York, N. Y., 1st October, 1933

No. 1

Springfield to Dedicate Its Beautiful New Art Museum



New Springfield Art Museum, to Be Dedicated at Springfield, Mass., on Oct. 7.

Ambitious displays of American, European and Oriental art will feature the formal opening of the new Springfield (Mass.) Museum of Fine Arts on Oct. 7. For months Josiah P. Marvel, the director, has been supervising the plans, which comprise the exhibition of fourteen galleries of painting, sculpture and objects of art. This opening will follow closely that in Seattle, where the fine institution given by Dr. Richard E. Fuller and his mother, Mrs. Eugene Fuller, was dedicated last month—ample evidence of the healthy growth of art appreciation in the middle sized cities of the nation.

Of chief interest in Springfield's opening exhibition will be a group of XVIIIth century paintings, comprising approximately 80 examples of the English, French, Italian, Spanish and American schools and including canvases by Constable, Gainsborough, Lawrence, Raeburn, Reynolds, Romney, Boucher, Chardin, David, Greuze, Lancret, Peter, Bellotto, Canaletto, Guardi, Tiepolo, Goya, Earle and West.

In this collection will be the four XVIIIth century portraits purchased by the museum as its first acquisitions—"Lt. Gen. Sir Archibald Campbell" by Romney, "Lady Hamilton" by Gainsborough, "Hon. Mrs. Fortnum" by Cotes, "Marquise de Rochebrune" by Largilliere, as well as the museum's Claude Lorrain "Landscape with Shepherds." The Romney, the Gainsborough and the Cotes were reproduced in the 1st February, 1933, issue of THE ART DIGEST, when they were acquired for \$22,000

at the American Art Association's dispersal of the Alfred H. Mulliken collection. Their purchase was hailed by experts as a master business stroke by Mr. Marvel, since the three in normal times would probably have brought as high as \$100,000.

Of special interest among the French canvases will be Boucher's "Renaud et Armide"—the painter's presentation piece for admission to the French Academy—loaned by the Louvre through the courtesy of the French Government.

Perhaps next in importance will be an exhibition of contemporary American painting, comprising about 65 selected canvases by such men as Hopper, Demuth, Dickinson, Karfiol, Kuhn, Eilshemius, Burchfield, Prendergast, Speicher, Sheeler, Sloane, Sterne, Kuniyoshi, Hart, Bellows, Carroll and Brackman. These paintings will be assembled from private and dealer collections, while several museums will contribute to the XVIIIth century exhibition, in addition to private collectors and dealers.

Oil paintings and water colors selected from the Cornelius Sullivan collection of New York will comprise a third section of the opening exhibition. These 25 examples of late XIXth and XXth century European paintings will in-

clude work by Monet, Manet, Cézanne, Picasso, Braque, Derain, Gauguin, Vlaminck and Segonzac. Oriental art will be represented by two galleries of Japanese prints, an indefinite loan from Raymond A. Bidwell of Springfield. A XIIth century Buddha, carved in wood, and loaned by M. Miya of New York, will occupy a specially designed gallery.

Through cooperation with the College Art Association, a group of drawings by modern masters of pen, pencil and crayon will also be shown. A review of XVIIIth century architecture will form an interesting foil to the painting exhibit of the same period. The plates in this group were selected and annotated by Henry Russell Hitchcock, professor of art and architecture at Wesleyan University.

The Springfield Museum of Fine Arts was founded through the generosity of James Philip Gray and his wife, Julia Emma Gray, for many years residents of the city. Mr. Gray, an important collector of paintings, bequeathed funds from which paintings and sculpture will be purchased by the museum. Mrs. Gray, for her part, established funds for the building itself. The structure was designed by Tilton and Githens, New York architects, who also planned the Springfield City Library. It is modern in design, of white limestone, and contains fourteen exhibition galleries, a tapestry and sculpture hall, auditorium and class-rooms where instruction in the technique of art and presentations in the allied fields of music, the dance and drama will be given.

Ambiguity

"No matter how much you try," remarked Mr. P. Lapis Lazuli at the no-jury art exhibition, "you can't always call a spade a spade."

Los Angeles Row

Under the guise of local patriotism, a group of Los Angeles dealers and painters have stirred up a sharp controversy, protesting against the exhibition in November of a selected group of old masters from the Wildenstein Gallery of New York at the Los Angeles Museum. The protestants maintain that the artists to be represented are "foreign" and that the eastern art firm, which does not pay local taxes, is using the county-supported Los Angeles Museum to propagandize its own merchandise. All of which, they say, is "inimical to the interests of local artists and dealers." Bitterness has been generated by both sides of the warring forces.

Dr. John H. Weeks, city art commissioner and head of the opposition, desires a change in the museum's policy to prohibit dealers from exhibiting in the public art galleries and also to tax outside art dealers. "I am seeking," he said in the *Hollywood Citizen*, "fair play for local art dealers, who pay huge taxes on their valuable collections and have high overhead costs. It is unfair that eastern dealers should be allowed to hang exhibitions in the public museum, ostensibly for the public welfare, but actually for the purpose of selling the paintings . . . Within 24 hours local art associations and private collectors could put \$1,000,000 worth of old and modern masters in the museum, but under the present system they are not encouraged to do so."

From the other side one writer asks: "Since when is Rembrandt considered a 'foreigner,' and since when is such a show of distinguished examples of the great masters considered 'inimical to the interests of local artists and dealers' no matter what or where the locality may be?"

The exhibition in question was assembled through the assistance of Dr. Ernest L. Tross and the pictures are said to be valued at \$2,000,000. Representing five centuries of European art, it includes Rembrandt's portrait of his son Titus, from the Hermitage collection of Leningrad; the Botticelli "Nativity," now on view at the Century of Progress exhibition in Chicago; Frans Hals's famous "Portrait of a Man," from the Marczel de Nemes collection in Budapest; Boucher's "Madame de Pompadour," and other works well known to every student of art history by such artists as Watteau, Greuze, Chardin, Holbein, Cézanne, Van Gogh, Monet, Manet and Renoir.

Dr. John A. Comstock, associate director of the museum, answered in the absence of the director, Dr. Bryan, some of the protestants' arguments: "There is evidently considerable misunderstanding on the part of the protestants in regard to the policies of the museum respecting loan exhibits of this character. First of all, I wish to emphatically state that the museum does not operate a sales gallery, and at no time allows any commercialism of its exhibits. The museum has at all times co-operated with reputable local art dealers, and a number of these dealers, including two of the protestants, have held exhibits in the museum on the same terms as those which will apply to the visiting collection of old masters which they are protesting."

Touching on the friendly co-operation which the museum has always shown the local art dealers, Dr. Comstock pointed out that three of the most important firms—the Stendahl Gallery, the Hatfield Galleries and the Ilsley Galleries—are not numbered among the objectors. "The traveling exhibit from New York," he continued, "comes to us after a showing in the Legion of Honor Museum in San Francisco (where it has aroused no pro-

test), and is available to us without a cent of cost to the county or the museum. Furthermore, it probably represents the most important collection of authenticated old masters that has been available to us during the entire history of the museum." Each example in the collection has been carefully chosen and approved by Dr. Ernest Tross, of Los Angeles, who in my estimation is one of the outstanding art connoisseurs and critics in this country.

"Our acceptance of this proposed exhibit was also dictated partly by the fact that the museum had through the past years shown a great preponderance of the works of modern living California artists. This has led to very frequent requests (and in some cases, protests) made to the museum by its visitors that we do not show sufficient numbers of the works of old masters and of the retrospective schools of painting."

Arthur Millier summed up the situation in the *Los Angeles Times*: "Since the quality of pictures promised is unusually high, the sales chances slender, and the eastern firm pays all expenses, the public and artists will, in my view, be the gainers while local dealers stand to lose nothing. They may even profit through an aroused local taste for finer paintings."

In answer to the argument that local collectors could assemble just as fine a loan exhibition, another writer asks: "Since when would it hurt dealers, artists, students and the lay populace to see two great exhibitions?" Chicago, it is pointed out, has numbers of fine public and private collections of old masters, yet for its Century of Progress exhibition, and whenever possible, brings in loan collections of more and still finer works for the education and delight of the public.

An Iowa Secret

Grant Wood, Iowa artist, whose famous "American Gothic" is one of the features of the Century of Progress Art Exhibition in Chicago, has let a cat tumble out of his bag. In a recent interview he said:

"I saw a trim white cottage, with a trim white porch—a cottage built on severe Gothic lines. This gave me an idea. That idea was to find two people who, by their severely straight-laced characters, would fit into such a home. I looked about among the folks I knew around my home town, Cedar Rapids, Iowa, but could find none among the farmers—for the cottage was to be a farmer's home. I finally induced my own maiden sister to pose and had her comb her hair straight down her ears, with a severely plain part in the middle. The next job was to find a man to represent the husband. My quest finally narrowed down to the local dentist, who reluctantly consented to pose. I sent to a Chicago mail order house for the prim, colonial print apron my sister wears and for the trim, spotless overalls the dentist has on. I posed them side by side, with the dentist holding stiffly upright in his right hand, a three-tined pitchfork. The trim, white cottage appears over their shoulders in the background."

"When the picture was printed in the newspapers, I received a storm of protest from Iowa farm wives because they thought I was caricaturing them. One of them actually threatened, over the telephone, 'to come over and smash my head.'"

Aitken's Gompers Memorial

The American Federation of Labor will unveil a group statue in Washington on Oct. 7 to perpetuate the memory of the noted labor leader, Samuel Gompers. It is the creation of Robert Aitken.

Mestrovic Is 50

On the occasion of the 50th birthday of Ivan Mestrovic, M. W. Fodor, foreign correspondent of the *New York Post*, wrote a "human interest" story on the background of the famous South-Slav artist, whom he terms "perhaps the greatest sculptor since Rodin." In it he traced the origin of the name "Mestrovic" and revealed that Mestrovic inherited his talent from his peasant father, who carved tombstones. He also brought out the interesting fact that the same art professors at Vienna who lost no time in realizing Mestrovic's great gift, refused entrance to Adolf Hitler because of "lack of talent." Had the professors possessed less sharp eyes, or had Hitler been more the artist, the course of contemporary European history might have been changed.

"The Mestrovic family, or in reality the Gabrilovic-Mestrovic family," wrote Fodor, "originated in Bosnia. On the occasion of the Bosnian revolts in the last century a branch of the Gabrilovic-Mestrovic family emigrated to Dalmatia and settled in Drnis, a small city on the romantic Petrovo Polje (Peter's Field). Five miles from Drnis is Otavice, the native place of Ivan, the sculptor. The whole family was famous for their skillful hands. It is for this reason that the Gabrilovic family (this was the original name of the simple peasant clan of which Mestrovic is the most famous) obtained the name 'Mestrovic,' originating from the word 'mester,' the equivalent of the English 'master.' Later Ivan, as a good democrat, dropped the first part of the double name and called himself simply Mestrovic."

"Mestrovic's father, a simple peasant in Otavice, was known by the other peasants of the Petrovo Polje as a 'jack-of-all-trades,' and he was as good in carving a naive but powerful figure in stone as he was in cutting figures from the wood. In the cemetery where old Mestrovic is buried, there are several tombstones hewn by his skilled hand. It was from his father that Mestrovic inherited his talent for carving. His first education he received from his father. Then the old man sent Ivan to the stone-hewer, Bilinic, in Spalato."

"Bilinic discovered the great talent of Mestrovic and, with the help of the local priests and of other protectors, Ivan went to Vienna to the Art Academy. This was only two years before another young man from a small Upper-Austrian village tried his luck at the same Academy and was refused entrance because of 'lack of talent.' This other youth was Adolf Hitler."

"The Academy professors' sharp eyes for Mestrovic's great talent helped the world gain a giant in the sculptural realm; the same sharp eyes of the professors who discovered the lack of artistic talent of Hitler probably caused the world to meet a political phenomenon."

W. L. Washington, Collector

William Lanier Washington, antique collector and descendant of two of George Washington's brothers, died at the age of 68 at Westport, Conn.

A large part of Mr. Washington's extensive and valuable collection of historical relics of George Washington was offered at public auction in 1917. Among the prized relics were Washington's two silver camp cups, his writing case and reading glass, his tortoise-shell snuff box and his shoe buckles; also a small, worn gold band with which Augustine Washington, father of the President, married Mary Ball; and the knitted money purse of Martha Washington, together with several original Washington letters and documents.

Blashfield Retires

Carnegie Hall, where Edwin H. Blashfield, "grand old man of American muralists," built his world-wide fame on huge canvases with rich, glowing colors, will know him no more after Oct. 1. On that date Mr. Blashfield's lease will expire not to be renewed for the first time in 35 years—since the days when American soldiers were fighting for Cuba. The vast studio will be taken over by a dance school. However, at 85, the noted muralist will not retire entirely from the brush and tube, but will devote himself only to small canvases at a new studio he is building at South Dennis on Cape Cod. Looking back over one of the most successful careers in the history of American art, Mr. Blashfield can't quite desert his "trade," as he always termed it.

Apropos of Mr. Blashfield's retirement, the *New York Times* said: "Another link with the past—the past of Sargent and of John La Farge, the past of the mauve decade and the World's Fair of forty years ago—has been severed. Yesterday in corners where brushes and palettes once were placed, sawdust and shavings littered the floor. The floor itself was new; the aged woodwork, splashed with paint, has been ripped out and replaced. The windows—just beneath the great skylights—which Mr. Blashfield had boarded up long ago, because he preferred to work by skylight alone, are open again, though still streaked with the dust of decades.

"Mr. Blashfield is 85 years old now; his flowing mustache and fringe of hair are white, and the step that once carried him up the steep, narrow flight to his vast studio is not as firm as it once was. His eyesight is failing, and for him the canvases for which he once received \$450 a square foot are to be no more.

"True, at 85 he is still ambitious, and he is building a new studio at South Dennis on Cape Cod. But he is attempting only small canvases now—the past president of the National Academy of Design told a friend some time ago that 'my trade is finished.'

"Mr. Blashfield is one of the oldest tenants in Carnegie Hall; he has been a tenant almost as long as the studios have been there. During all that time, at the artist's own request, his workshop never was redecorated. What little cleaning was done was done with scrupulous care; there was no moving brush or easel, charwomen dusted around objects but did not touch them."

At the time *THE ART DIGEST* went to press only one possession of Mr. Blashfield remained in the now desolate studio—the huge canvas of "The Bells," painted in 1881 and reproduced on Christmas cards and in the form of prints by the thousands for many years. It is reported that arrangements are being made, with the co-operation of the Grand Central Art Galleries, to find the painting a permanent home in a church or chapel. When that happens, said the *Times*, the name "E. E. Blashfield," in chipped gilt letters, will be scraped from the door.

Plan Big Archipenko Show

The Findlay Galleries of Chicago, prior to the big show it is to hold in November of Archipenko's sculpture, paintings and drawings, is now housing the artist's sculpture formerly on display at the Ukraine exhibit at the Century of Progress. The complete Archipenko exhibition in November is the first big one-man show to be announced for the coming season in Chicago. After its conclusion the collection will be sent on a tour of the museums of the middle west.

San Francisco Gets a Fine Copley Portrait



"Major Patrick Campbell," by John Singleton Copley.

San Francisco liked so well John Singleton Copley's portrait of "Major Patrick Campbell," when it was exhibited there last June in a loan exhibition of English paintings of the XVIIIth and XIXth centuries, that a group of anonymous art lovers acquired it from the John Levy Galleries for presentation to the M. H. de Young Memorial Museum. The canvas, which incorporates fully the artist's tendency to stress decorative quality in portraiture rather than mere likeness, was painted close to the end of the XVIIIth century when Copley, who had gone to England at the time of the American Revolution, was at his full maturity as an artist. Characteristic of Copley at his best, the painting is a highly significant addition to the museum's permanent collection.

A full-length canvas, 87 by 60 inches, it portrays Major Campbell in scarlet regimentals, his right arm extended in a gesture of command. The spreading branches of a large tree frame the picture at the right and along the top edge. To the left appears a broad sweep of hill and sky. The *New York Herald Tribune* said of the painting: "It is a stately and striking military likeness, in which the portrait is closely interrelated with the purpose of a decorative composition, an aim which Copley always had in mind in his paintings. It also subscribes to the heroic manner which

characterized much XVIIIth century portraiture, both in America and abroad."

John Singleton Copley, born in Boston in 1737, learned the rudiments of painting from his stepfather, Peter Pelham. As a young man he established a studio in Boston where he soon distinguished himself as a portrait painter. In 1774 he exhibited the "Boy with a Squirrel" at the Royal Academy, then only six years old. Encouraged by this success, Copley sailed for London that same year and after a short stay went to Italy, where he studied chiefly in Parma and Rome for nearly a year. In 1775 he returned to London and in 1776 was elected an associate member of the Royal Academy. Three years later he was made a full academician. He lived in London until his death in 1815. Although he spent a great part of his life in England, Copley has always been identified with the early American school of painting.

Haseltine Data Is Sought

Helen Haseltine Plowden, who is writing a biography of her father, the American landscape painter, William Stanley Haseltine (1835-1900), requests that anyone owning his paintings or possessing photographs, letters or diaries which throw any light on his life and work, communicate with her at Dawndedge, Aspley Guise, Bletchley, England.

"The Question of Science and Art" Is Presented by an Expert

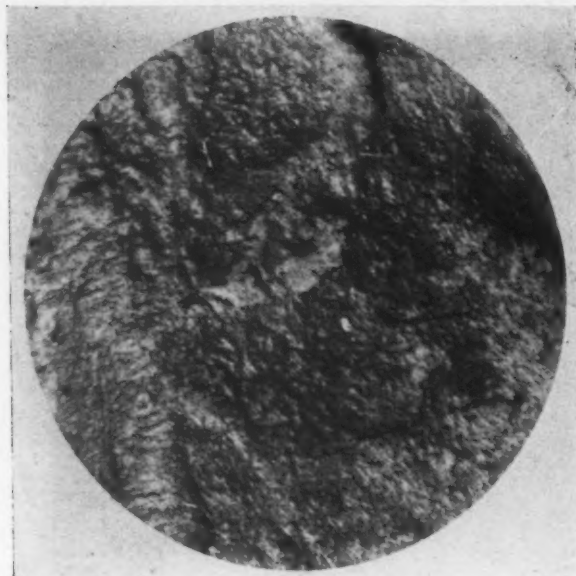


Figure No. 3—Photomicrograph of an artificially produced patina.

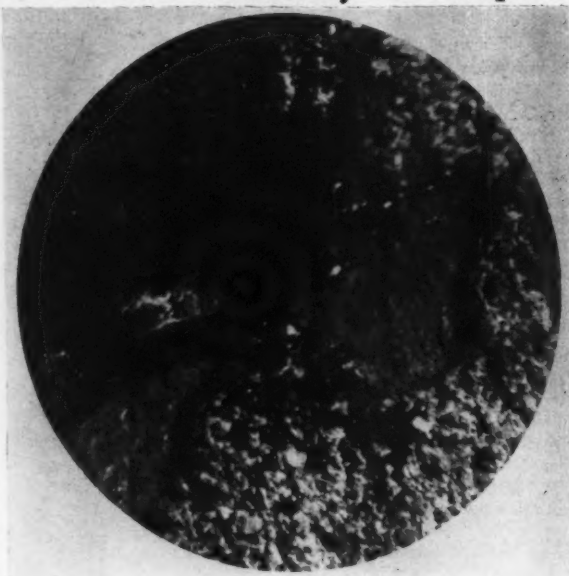


Figure No. 2—Photomicrograph of patina of a bronze of 1000 B.C.

By H. D. ELLSWORTH

[EDITORIAL NOTE—This is the second of a series of seven articles by Mr. Ellsworth, who is a recognized authority and the head of a laboratory devoted to the scientific examination of works of art. The first appeared in the 1st September number.]

The previous article was a summary of the scientific examination covering most of the objects in the field of the ancient arts. This article deals with ancient bronzes. The same process is applied whether they be ancient Chinese, Greek, Roman or bronzes of the Near or Far East.



Figure No. 1—Cross section near the point of a bronze sword of the 6th century B.C.

The determination of genuineness of age, the source, the means of fabrication, and the methods of restoration and preservation are some of the problems confronting the collector of ancient bronzes. In approaching these problems by scientific methods the investigator may proceed with confidence along the lines which have been for years followed by the mineralogist and metallurgist.

These tested and uniformly recognized methods are now being applied to bronze objects in the field of art. The materials and methods of fabrication as well as the successive changes due to environment leave their records in the microstructure; the casting temperature and rate of cooling varies the density and dendritic structure, and structural changes in the patina depend upon preceding reactions, records of which remain in various pseudomorphic modifications. Thus we are able to determine not only the identity of the substances which now exist, but we also learn by what processes they were made.

The great practical importance of bronze has resulted in intensive study of its production and properties. The mineralogist has assembled data on the mineral forms in which its constituents occur and the metallurgist has exhaustively studied its microstructure and the causes and products of corrosion.¹

Bronze consists essentially of copper and tin, but lead, zinc, iron and other metals may be present. Of these constituents the compounds of copper are largely responsible for the corrosion which constitutes patina. The dark red is usually cuprite (cuprous oxide), the green, malachite (basic cupric carbonate), and the blue, azurite (cupric carbonate). Numerous other compounds such as the sulphides, sulphates and chlorides frequently occur. Cuprite may be considered as the primary product, the reaction of which with various other substances builds up those mineralogical structures which make up the patina. See Figure 1.

The natural process of building up a crystalline patina is necessarily slow—the growing of crystals of these relatively insoluble substances is a procedure in which time is an element for

which there is no substitute and it is the crystalline form and the perfection of growth which gives indisputable evidence of age. Although it is possible to artificially produce cuprite and malachite, the imitator is unable to form malachite as a pseudomorph after cuprite, which is commonly found on ancient bronzes. Figure 2 shows the crystalline structure of a bronze approximately 3,000 years old. It now consists chiefly of cuprite and malachite. Comparison of this with Figure 3, which shows the structure of an artificially produced patina, illustrates how totally different the microstructures are. Examination of smaller areas at higher magnification still further accentuate the contrast. With the petrological microscope any of the crystalline forms may be identified, no matter how similar they may be.

If a genuine old patina has been removed from an unimportant object and applied to another, this fact is readily revealed by the presence of a binder and by the relation of the crystals to each other and to the sur-



Figure No. 4—X-ray photograph revealing a maker's mark and flaws in the original bronze casting.

¹ Bibliography of Metallic Corrosion. W. H. J. Vernon, Edwin Arnold & Co., London, 1928. Also The Corrosion of Metals. Wilh. Palmær. Ingeniörsvetenskapsakademiens Handlingar NR 108, Stockholm, 1931.

face to which applied. In like manner patinas which have been produced by chemical treatment of the surface or which are composed of manufactured metallic salts may be positively identified.

Examination under ultra-violet illumination frequently reveals alterations or restorations due to the different fluorescence of added material. Such difference may be photographically recorded; in fact the photographic plate detects more than is seen by visual examination.

Photography by infra-red discloses some things which ultra-violet does not; however, one or the other is applicable in nearly all cases.

The microscope solves most problems of identity of material and it is only rarely necessary to resort to microchemistry. Chemistry is, however, important in the accumulation of data from which the more easily applied physical tests are devised. It is also valuable in the identification of organic coloring materials and minute quantities of substances which may indicate the geographical source of the metal or the locality in which the object was buried.

X-ray photography is used to determine the extent of corrosion and whether or not the bronze has become completely mineralized. The difference in transparency between the metallic bronze and its products permits clear definition of the thickness of patina and frequently discloses details of design which have become obliterated. See Figure 4. This examination is advisable in cases where electrolytic restoration is contemplated. Such restoration is not desirable if the object is in a reasonable state of preservation unless it is necessary in order that important inscriptions may be deciphered. In other words, electrolytic restoration is more commonly useful to the archaeologist than to the collector of bronze art objects.

X-ray dispersion methods which are scientifically the basic methods of investigating crystal structure are occasionally used in the identification of crystalline materials.

Determination of substances present in very small quantities is made with the spectrograph. Quantities so minute as to be identifiable by no other means are thus detected and it is some of these incidental components which are of primary importance in indicating or proving the source of the object.

This summary of the application of scientific methods to the study of bronze art objects is necessarily brief, but it will serve to show that the methods and data depended upon are well established and that the evidence is rendered in terms understood and accepted by mineralogists and other scientists. This evidence is reproducible and conclusive in nature since it is not dependent upon individual opinion.

Information gained by such a study as that outlined above provides a basis for devising proper methods of preservation, in particular the arresting and prevention of the recurrence of bronze disease.

The next article in this series will deal with the scientific examination of paintings.

Wiggins Studio Club

Guy Wiggins will open the Wiggins Studio Club at 46 Washington Square South, New York, on Oct. 3, as an outgrowth of the Guy Wiggins Art Colony at Lyme, Conn. Painting classes will be held in the studio, and tours of the principal galleries and museums of the city will be featured. Membership will be limited.

Resigns as Davenport Director

Miss Freda H. House has resigned as director of the Davenport Memorial Art Gallery.

Mr. Reid's Plea

On the occasion of "American Art Day" at the Century of Progress Exposition in Chicago, held under the auspices of the American Artists Professional League, Mr. Albert T. Reid, national vice-president of the League, made an address on "The Need of a Fine Arts Foundation." An account of the event will be found on pages 30 and 31 of this issue of *THE ART DIGEST*. Mr. Reid spoke in part as follows:

"For the past three years the American Artists Professional League has been on the trail of a vicious system of which our artists, sculptors and designers have been victims, and with which they have been unable entirely to cope. This thing has become an actual menace to American art.

"I refer to the methods of dumping upon this country, in unbelievable quantities, worthless and questionable foreign art. Hoards of foreign artists, who were hard put to make any kind of a living at home, discovered that our country was rich pickings. They adopted certain circus methods of exploiting themselves, which finally became the regular and accepted code for these foreigners, but one our own artists could not bring themselves to adopt. By dragging it out in the open we have succeeded in stamping out part of it and have, thereby, accomplished something.

"We could, however, put an end to all of it and send American art forward if we but had the necessary funds. We need *your* help, and we need the help of some of our wealthy citizens to carry out a proper campaign.

"Foreign artists, receiving prices that staggered them as compared to those they were able to obtain at home, can readily give their promoters a tremendous whack and still be miles ahead of old world living costs. The wide difference in currency exchange further swells this income from their American triumph.

"The methods pursued in unloading this alleged art work leave one breathless. And it taxes one's intelligence to imagine that our presumably educated people can be so hypnotized by the press agent stuff that they pay absurd prices for this junk. They are kidded into believing it is the smart thing to own some of it. We must at least be smart—'keep up with the Joneses.' You know the line, 'I got it abroad.'

"Seldom are these foreign artists who resort to commercial publicity tactics among the first-raters. Usually they are below third-raters. However, I must confess, regretfully, that some who are of international standing have resorted to this easy and profitable way of crashing our gates. They but cheapen their art and themselves in our minds, and should they make any subsequent visits we are likely to give them some interesting publicity of our own making, which they may not find desirable.

"The foreign artists have found all our gates at Washington propped wide open. They invade our official life in droves. Not even the President of the United States is immune to their commercial practices, and they make use of him time and again to advertise their wares with a total disregard for his exalted position.

"These paintings of our prominent officials are not done as graceful gestures or to further international comity. If they were, they would not be used for advertising the artist later on. This is as unethical as to seek the President's testimonial for some brand of beer. The public does not know these paintings were not done on a commission from the President, much less that they were not paid for. Sometimes the artist's agent finds a buyer in some club, or elsewhere, that a portrait of our chief ex-

ecutive might be appropriately hung. Generally, however, these pictures become part of roaming and itinerant exhibits at strategic points, especially those frequented by our 'climbers.' Backed up by a tremendous barrage of publicity and amidst glamorous teas, et cetera, the rest is almost too easy.

"A sad feature is that some of our leading women and even some of our women's clubs have been inveigled into sponsoring and lending their patronage to this sort of thing. With little knowledge of art or the art world, but with a desire to do something to further art, they think, they are by way of helping. Of course, they believe there must be something to these artists, for there is so much adulation and appreciation appearing about them.

"Suave and glib representatives use the most adroit tactics to impose this foreign stuff on us, until now, along with the billions of dollars of worthless foreign bonds, we have millions and millions of dollars of the same kind of foreign art and faked old masters.

"I heard one of these sweet talkers, who was sponsoring a foreign exhibit, telling an assembled group of women what it was all about. 'We do not,' he purred, 'believe in competition with God.' I looked at one of his examples on the wall, and was of the stout opinion that God would have but little fear in such competition. It seems,—if I got the full drift of his soaring sentences,—that 'soul' was what they desired to express. 'Soul!' They may yet claim to tell us the color of the wind, or the exact weight of our emotions.

"Well, they did not unload any of it on this assembled group of American women. And as our people become educated to the real value and standing of American art, it is going to be increasingly difficult for these push-over promoters to impose on them.

"I importune you to warn the women of the country to be careful—be doubly careful—when asked to sponsor some one of these foreign artists or some show of this character. When you are besought to lend your names to some foreign exhibit, watch your step! If you but allow yourselves to be used, they can find no better way to pull their golden chestnuts out of the fire.

"It is easy enough for you to inform yourself as to the character of these exhibits. The American Artists Professional League will gladly assist you to get an accurate estimate of them.

"American artists are not wanting to 'close our doors' to distinguished foreigners of their profession. They pay tribute to the art of a Brangwyn or a Sert who has meritoriously made a place for himself at the top of the art world. But they are fed up on the pernicious practices of certain dealers and agents and 'push-over' methods which have flooded the country until it is surfeited with the worst kind of stuff. These practices have reached the point of attempted mob tactics to force undesirable murals upon our people. We are fighting for good art, whatever its origin.

"We see hopeful signs of an increasing interest over the country in things beautiful, in a demand for better design in our cars, our household utilities, our packages,—and our craftsmen are more and more called upon to give these things an aesthetic value, as well as an utilitarian value. Art and design, per se, are the final requirements, the final achievement of any civilization.

"The American Artists Professional League is not engaged in classifying or rating artists. It espouses no fashion in art. It is devoted to the betterment and advancement of American Art and Artists, and to the end that they shall not be discriminated against. And in that we seek the backing of our people of wealth in a Foundation for American Art."

A Museum's Fight

The story of the Springfield (Missouri) Art Museum is one which should carry inspiration and encouragement to many similar small cities, where some of the nation's most sturdy art appreciation is coming into being. In the face of difficulties which would have defeated less courageous art lovers, Springfield, through the agency of a few sincere women, has established an institution of which it may well be proud.

In 1927, a handful of women decided that a town of 60,000 people should have a museum to provide the cultural advantages a museum stands for. So they voluntarily taxed themselves for funds, divided the work among themselves, worked out a constitution after that of the Pennsylvania Museum, became incorporated and began collecting objects of interest. In 1928, a lobby in the public library was offered to them, only to be outgrown before the end of the year.

The next stage saw a member of the museum board providing seven rooms in an office building she owned. Exhibitions were then held, from which a number of pictures were purchased. The membership grew to three hundred. A Summer art school, a junior museum and a lending department were started. For adults several art appreciation classes were started in members' homes. With the rapid increase in art interest, their arose the question of space; junior museum classes had to be held in the basement of the Chamber of Commerce, adult Summer classes in the high school, and adult still life and life classes worked in the cramped rooms of the museum. Most of the junior teaching is done free of charge by seniors with art majors at Springfield Teachers College. In the Summer, Wallace Rosenbauer, sculptor at the Kansas City Art Institute, acts as instructor. Always outgo exceeded income, leaving a deficit which the few founders had to make up as best they could.

However, in one phase of their work the creators of the Springfield Art Museum have met with defeat. A letter to *THE ART DIGEST* states that: "We thought that if we could show a need for a museum and an art school in the city, and how that need could be filled in a short time, we might be recognized as a

civic asset and given some aid and encouragement by our civic leaders. In this we have been disappointed." Because of this condition they have found it impossible to renovate a deserted junior high school building offered to them by the city superintendent of schools for a permanent home. The large sum of money needed could not be raised because the museum membership fell as the depression advanced.

The attraction offered now by the museum are the mural decorations in the basement of the Wilhoit Building, its present home, by three young women students—Margaret Power, Bettie Crume and Marjorie John, pupils of Wallace Rosenbauer.

The Banner of Peace

In Washington on Nov. 17 and 18 a convention will be held for the adoption of the Roerich Banner of Peace, dedicated to the promotion of the Roerich Pact for the preservation of Art, Religion and Science.

The idea of an international cultural flag to be raised above museums, cathedrals, libraries, universities and any other cultural centers for their preservation in time of war, as well as peace, was first proposed by Nicholas Roerich in 1904 to the Russian Imperial Government.

Cultural leaders all over the world have since been working for its international adoption to prevent the repetition of the vandalism of the last war. "The banner of peace, the new flag proposed and designed by Nicholas Roerich, a magenta circle and three inscribed spheres on a white field, will shield centers of culture in accordance with rules similar to those which apply to the Red Cross ensign.

The adoption of the banner is looked on as an epoch-making event in the field of humanitarianism and culture and as a "protector of the spiritual health of humanity."

A Rubens Is Discovered

Dr. Ludwig Burchard, recognized both in America and Europe as an expert on Rubens, announces the rediscovery of a portrait of the Emperor Charles V. believed to have been painted in 1603 in Spain.

The International

Like a harbinger of better times, the Carnegie International will be resumed this fall following a lapse of one year. The exhibition will open in Pittsburgh on Oct. 19, and will continue until Dec. 10.

Ten European nations will be represented—Great Britain, France, Italy, Spain, Germany, Poland, Belgium, Holland, Norway and Sweden. Each national group will be hung in a separate gallery, giving visitors the opportunity of studying the particular characteristics of each nation as disclosed by its art. In all there will be 350 paintings in the exhibition, approximately 225 coming from Europe and 125 from the United States. There will be no jury of admission for the American paintings as in former years. All the artists have been invited to contribute one painting each.

Among the better known artists to be represented will be: Eugene Speicher, George Luks, Boardman Robinson, Bryson Burroughs, Leopold Seyffert, Rockwell Kent, Alexander Brook and Franklin C. Watkins in the American section; Laura Knight, Colin Gill, A. J. Munnings, Augustus John and Walter (Richard) Sickert in the English section; Pablo Picasso, Henri Matisse, Marie Laurencin, Lucien Simon, Eugene Narbonne and Pierre Bonnard in the French section; Felice Carena, Ferruccio Ferrazzi, Primo Conti and Felice Casorati in the Italian section; Pedro Pruna, Joan Junyer, José de Togores and Ramon de Zubiaurre in the Spanish group; Max Liebermann, Karl Hofer, Gert Wollheim, Hans Wiedemann and Max Pechstein in the German section; Wladyslaw Jarocki, Wojciech Weiss and Wladaw Borowski, Polish; Anto Carte, Louis Buisseret and Albert Saverys, Belgian; Conrad-Kickert, Jan Sluyters and W. Van Konynenburg, Dutch; Bruno Liljefors, Per Krohg and Einar Jolin, Scandinavian.

The jury of award is composed of the directors of three important American museums: Robert B. Harshe, director of the Art Institute of Chicago; C. Powell Minnigerode, director of the Corcoran Gallery and Meyric R. Rogers, director of the City Art Museum of St. Louis. They will make the following awards: first prize, \$1,500; second prize, \$1,000; third prize, \$500; and a \$300 prize offered by the Garden Club of Allegheny County for the best painting of a garden or of flowers.

Museum Funds Cut

Because politicians need the money to continue their henchmen in jobs, the museums of New York City, already seriously crippled as a result of the city's financial difficulties, will be forced to further curtail their cultural activities during the coming year. Maurice Stephenson, municipal budget director, has ordered slashes of from 9 to 14 per cent in the 1934 budgets of these institutions. The appropriations tentatively fixed require a 10 per cent reduction in the city's aid to the Metropolitan.

According to the New York *Herald Tribune*, this reduction would have been greater had not William Sloane Coffin, museum president, and Herbert E. Winlock, the director, warned the budget director that the proposed slash would necessitate a reduction in the number of guards and imperil the protection of art treasures worth millions of dollars. A compromise settled the cut at \$42,610 less than 1933, and \$170,000 less than 1932. Every cent of the allotted \$355,000 will go toward paying guards and light and heating bills, states Mr. Winlock. The museum will have to foot its own bills for all other expenses from its greatly reduced revenues.



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Not Good Enough?

American paintings, apparently, are not worthy to adorn the walls of an American Embassy in a foreign land. Such a premise may be gleaned from an article by Helen Buchalter in the *Washington Daily News* telling how Mrs. Robert Bingham, wife of the Ambassador to the Court of St. James, turned down the loan of 19 paintings by distinguished contemporary American artists which Duncan Phillips offered for the decoration of the embassy—paintings which Mrs. Bingham had selected herself last Spring. Since former Ambassador Andrew Mellon moved out and took with him his fine collection of Renaissance paintings, the embassy walls have had a distinctly bare appearance.

Mrs. Bingham, according to Miss Buchalter, was enthusiastic over the paintings at the time she made the selection with the generous cooperation of Mr. Phillips, who has long been a strong advocate of art as a unifying bond between nations. "Mr. Phillips," said the writer, "was pretty surprised when he got her brief note of refusal, after she had gone through his gallery and chosen the paintings to be loaned to the embassy. And some American artists, famous ones, too, and none of the wilder modernists, feel rather badly. Suddenly a golden opportunity for spreading the fame of American art in a foreign country is smashed.

"It wasn't a matter of money, for though the paintings are worth around \$100,000, they were to be loaned, and there was no cost involved. It was not a matter of crowding, because former Ambassador Mellon has just taken away his great collection of Renaissance paintings. And it wasn't a matter of inferior pictures, because such renowned artists as Childe Hassam, Gifford Beal, Robert Spencer, Rockwell Kent, Bernard Karfoll, Preston Dickinson and Arthur Davies were to be represented . . . American artists wonder when their paintings will get a break with their Government."

G. R. D. Studio Closes

The G. R. D. Studio, where almost 200 young painters and sculptors have been accorded exhibition privileges in the last five years, is suspending its program of exhibitions for one season. The Gladys Roosevelt Dick collection of paintings, after whose creator the gallery was named, will be housed, together with the organization's records, at 818 Madison Ave., New York. It is expected that the usual Christmas sale of small paintings will be held there during December.

In the season 1934-35, the G. R. D. Studio plans to resume regular exhibitions. The gallery was started in 1928 with the object of introducing to the public the work of interesting new artists, and of furthering in general the causes of contemporary art. It is a non-commercial gallery which charges no commission to the artist.

A G. R. D. scholarship was awarded this year for the first time, the recipient being Anne Kutka, a painter, who studied at the Art Students' League of New York under Kimon Nicolaides and Kenneth Hayes Miller. For the last four years Miss Kutka has served as the gallery's secretary.

Simeon Ford, Father of Artists

Simeon Ford, famous after-dinner speaker and former owner of a New York landmark, the Grand Union Hotel, who died on Aug. 30, aged 78, was the father of Miss Lauren Ford and of Ellsworth Ford, both artists.

Brangwyn Puzzled by Rockefeller Task



Frank Brangwyn at Work on Huge Panel for Rockefeller Center.

Another of the famous muralists commissioned to do the decorations for the RCA building in Rockefeller Center has hit a snag in the figures of one of his compositions. Frank Brangwyn, the English artist, who is doing a set of four large murals to harmonize with the panels executed by Jose Maria Sert for the lobby of the RCA building has encountered what he characterizes as the greatest puzzle of his artistic career.

His work is virtually completed except for the fourth and final panel which is to depict the "Sermon on the Mount." What puzzles Brangwyn is that the Rockefeller Center authorities have asked him to leave Christ out of the picture. "I can't conceive of the 'Sermon on the Mount' without the Saviour," the artist is reported as saying. "I'm up against a stone wall and don't know what to do."

According to the *New York Herald Tribune*, officials at Rockefeller Center scoffed at the idea that there was any conscious difference of opinion, but admitted that when Brangwyn was commissioned to do the murals it was

suggested that instead of an actual figure to represent Christ the artist should portray "a great Light shining on the Mountain signifying the Presence in the background." It was felt that such a representation in a painting for the walls of a business building would be more reverential and more appropriate, inasmuch as it is very difficult to depict the figure of Christ to the satisfaction of anyone.

Perhaps, suggested the *New York Sun*, it was recalled that there was quite a stir in 1926 about some pictures by Brangwyn portraying Christ in startlingly unconventional appearance, which he made as a gift for Father Ryan, a priest in the leper colony in Dutch South Africa.

The four panels which Brangwyn has been painting in the Royal Pavilion at Brighton, England, represent man's family relationships, his relationships as a worker and as a part of government and his ethical or religious relationships. In the panel reproduced herewith, Brangwyn is shown depicting man in the midst of the social relationships involved in his home and family life.

1,352 Canvases Stored

The country's largest collection of American paintings, numbering 1,352 canvases, is housed in the darkened vaults of a New York warehouse,—forced there because the National Academy, owner of the collection, lacks adequate exhibition space in its present quarters properly to display the pictures. The collection includes the works of famous early Americans as well as the work of contemporary artists. Together with the sculpture, also in the collection, it represents the most complete history of American work in the fine arts.

Until a few years ago the entire collection was housed in the buildings of the Free Art Schools of the National Academy at Amsterdam Avenue and 109th Street. The paintings, which were hung three and four deep on the walls, were a source of education and inspiration to the students, but memory of the school's fire in 1905, that destroyed \$75,000 worth of

valuable works prompted the council of the Academy to send the pictures to storage vaults to avoid further risk. Included in the paintings destroyed by the fire were canvases by Gilbert Stuart, Trumbull, painter of Washington, Beale, Wyatt, Eaton, May, Elliot, and Diaz.

In 1926, the year of the Academy's one hundredth anniversary, plans for a much needed building to house not only this permanent collection but also the schools, executive offices, and exhibition galleries were laid, but inability to raise the necessary funds caused the project to be temporarily abandoned. The hope that interest in American art will yet reach sufficient proportions to enable the gathering of the necessary funds to erect such a building still runs high in the breasts of members of the Academy. However, until the arrival of such a day the large and interesting collection of the Academy is destined to remain in vaults unseen and unappreciated.

Charles Adams Platt

Charles Adams Platt, noted architect and painter, died at his Summer home at Cornish, N. H., on Sept. 12. He was 71 years of age. Although the recipient of numerous honors in the fields of etching and painting, Mr. Platt was best known as the architect of such structures as the Freer Art Gallery in Washington, the Phillips Academy in Andover and the University of Illinois. Plans for the proposed National Gallery of Art in Washington were drawn by Mr. Platt in 1924, after he had been selected as the architect by the Board of Regents of the Smithsonian Institution. This gallery, still a dream of the future, will serve as a permanent home for the finest in American painting and sculpture.

Born in New York in 1861, Mr. Platt studied at several New York art schools before going to Paris in 1882 to study in Boulanger's atelier. Since then he had exhibited widely and had received many prizes, mainly for his work in landscape. In 1893 he was awarded medals at the World's Columbian Exposition in Chicago. Paintings and etchings by Mr. Platt are on permanent exhibition at the Freer Gallery, the Corcoran Gallery, the Buffalo Museum, and the Addison Gallery, and are included in many private collections.

Besides being president of the American Academy in Rome, Mr. Platt was a fellow of many art societies. He was an intimate friend of Augustus Saint-Gaudens and president of the Saint-Gaudens Memorial, which maintains the Saint-Gaudens workshop and home at Cornish, N. H. as a memorial to the famous sculptor. He is survived by his widow and four sons, William, Roger, Geoffrey and Charles.

The New York *Herald Tribune*, in a long editorial, paid a sympathetic tribute to Mr. Platt: "To spend a long life in the creation of works of beauty, to care unswervingly for the things of the spirit and the mind, to wake the love of innumerable friends through the promptings of a generous heart—to do all this is surely to fulfill a high destiny. Such was the achievement of Charles A. Platt. He was an artist in the very core of his being. Upon his personality and upon his work there was

ever a gracious accent, as of one to whom a lofty standard came, in the old saying, as natural as breathing. He was a traditionalist, turning to the lessons of the past with unhesitating confidence. But never was there an artist who more decisively proved that tradition may energize progress and lead to essentially modern accomplishment . . .

"He has left a noble mark upon American art, one significant of taste, of refinement, of pure beauty. He had creative power and used it with remarkably balanced judgment. Of his traits as a man those who knew him will cherish grateful memories."

Cecile De Wentworth Dies

The Marchesa Cecile De Wentworth (Mrs. Josiah Wentworth), once one of America's most famous women artists of an older generation, died on Aug. 28 in the Municipal Hospital at Nice, penniless and practically forgotten in the world of art. According to the New York *Post*, the American Embassy at Paris sent money for her funeral expenses. A native of New York, she was 80 years old.

From the 80's until after the World War, Mrs. Wentworth was a prominent figure in Paris art circles and an annual exhibitor at the Salon. Her work brought her medals from many European cities. Her most prized distinction was a medal bestowed on her by Pope Leo XIII, who, because of the excellence of her portrait of him raised her to the dignity of Grand Commander of the Order of the Holy Sepulchre and granted her the Papal title of Marchesa. For many years she shared with Rosa Bonheur the honor of being one of two women artists decorated with the cross of the Legion of Honor.

Mrs. Wentworth painted many famous personages of Europe, one commission being a portrait of Queen Alexandra of England for the King of Spain. Among her American sitters were two presidents, Theodore Roosevelt and William H. Taft. Her portrait of General Pershing hangs in the Invalides Museum in Paris. She is also represented in the Vatican Museum, the Luxembourg, the Metropolitan Museum and the Corcoran Gallery.

Kemble Is Dead

Edward Winslow Kemble, artist, illustrator and cartoonist, who died suddenly at the age of 72 at his home in Ridgefield, Conn., on Sept. 19, spanned more than a professional lifetime.

More than fifty years ago Kemble sold his first drawings to Harper's. From that time on there was scarcely a magazine of consequence, says an editorial in the *Herald Tribune*, which in the 80's and 90's did not include Kemble among its illustrators. He was noted for his depiction of Negro characters. His first popular success was with the illustrations for Mark Twain's "Huckleberry Finn."

In the latter half of his career, Mr. Kemble was better known as a cartoonist than an illustrator. His earlier political cartoons were noted for their daring and incisive satire. One of his cartoons, depicting a public figure, prominent at the time, as a frog sitting in a sewer caused the publication featuring it to be barred from the New York news stands. His cartoons greatly irked President Taft, who is said to have remarked that he feared no political weapon so much as Mr. Kemble's sketched irony.

Coming to New York in his youth, Kemble attended the Art Student's League for one season, but for the most part was a self-taught cartoonist. In critical circles his drawings have been praised for their precise line work and shading and for their blending of humor and pathos.

In recent years, because of an eye ailment, Mr. Kemble had retired from active work, but in the last few months had produced several cartoons for newspapers, and at his death was planning a cartoon which he had been invited to make for the forthcoming magazine "Today," to be published by Vincent Astor and edited by Raymond Moley.

Louis M. Glackens, Cartoonist

Louis M. Glackens, illustrator and cartoonist, died on Sept. 10 in his 67th year. He was seized with a heart attack while on a train and died soon after reaching the Beekman Street Hospital in New York.

Mr. Glackens, a brother of the artist, William J. Glackens, attended the Pennsylvania Academy of Fine Arts. After his graduation he came to New York as an artist for the *Argosy* Magazine. He drew cartoons for the humorous weekly, *Puck*, for twenty years and was also on the staff of the New York *American*. Mr. Glackens was one of the first artists to do animated cartoons for the "movies."

Death Takes Charles B. Ross

Charles B. Ross, landscape and portrait painter and one time art editor for the Butterick Publishing Company, died at his home in Port Washington, L. I., of a heart attack on Aug. 30, at the age of 55. He began studying when 18 at the Art Students League of New York and the Chase School, and also attended the Art Institute of Chicago. He was a founder of the Sketch Club of Port Washington.

First Woman N. A. Dies

Josephine Jessup, first woman member of the National Academy of Design, died at her home in Norwalk, Conn., on Aug. 29. Aged 75, she was known as a painter of miniatures, portraits and landscapes. Miss Jessup was a member of the New York Miniature Society and the Society of American Artists. Her mother, Mrs. Ann Castle Barnum, was a niece of the great showman, P. T. Barnum.

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"Pop" Hart, Creative American Genius and Philosopher, Is Dead

American art has lost a landmark, a creative genius, a philosopher, and a universal friend. After suffering pain for two years, and undergoing an operation for cancer, George Overbury Hart ("Pop" Hart) died on Sept. 9. The newspapers in printing his obituary devoted as much space to him as a statesman usually gets. The art critics wrote columns of appreciation. The New York *Herald Tribune* called him "painter, etcher, lithographer, world wanderer, Bohemian and American at large." The *Times* called him "beloved vagabond and great artist."

"Pop" is now a part of art history. Two memorial exhibitions are being planned. The first will be held in the galleries of Marie Sterner in New York in October. Later in the season another will be organized at the Downtown Gallery.

"Pop" Hart was born in Cairo, Ill., in 1868. Said "Pop," who was one of the most original talkers in the world: "Father was a glue merchant. One day he left me to keep watch over a large kettle of glue and the darn thing blew up. I blew out. Father didn't come after me. He thought it better to let me fool along with my brushes and painter folk, far from the imperious demands of the glue factory. I've been trying to prove he was right ever since."

His departure from the parental roof was the beginning of an Odyssey so long, so full of incident, and so confused that "Pop" himself could never remember much about its dates. He bummed his way to New York and worked his way to London and back on a cattle boat. He bummed his way back to Chicago, got a little money from a newspaper editor who had never seen the political cartoons he was to receive in return, bought himself a velvet coat, and went to the Chicago Art Institute for three months. It was his only contact with the world of academic training, and it displeased him.

In the earlier stages of his success—and it all came in the last ten or twelve years—he was described by one writer as "a medium-sized, medium-aged chap, who smokes a vile briar and a reeking perique mixture no other white man could stand. His only suit has never been pressed and his shoes bear stratified evidence of his travels—but he is an artist."

In his wandering career "Pop" Hart travelled and sketched in Iceland, Egypt, the South Sea Islands, South America, Mexico and the West Indies. His work is to be seen in the Metropolitan Museum, New York Public Library, Brooklyn Museum, Smithsonian Institution, Art Institute of Chicago, Cleveland Museum, National Museum in Mexico City, and the British Museum.

His "Santa Domingo" won the landscape prize at the Brooklyn Museum Exhibition of 1923-24, his lithograph, "Springtime, New Orleans," won the bronze medal at the Sesquicentennial Exhibition in Philadelphia, 1926.

Much respected and beloved by his fellow-artists, Hart was twice president of the Brooklyn Society of Etchers. He was a trustee of the Salons of America, a member of the American Water-Color Society, the Society of Independent Artists, the Chicago Society of Etchers and the Palisades Art Club. In June of this year Mrs. John D. Rockefeller Jr. presented to the Museum of Modern Art a portrait bust of "Pop" Hart by Reuben Nakian for the permanent collection of the museum. This was reproduced in *THE ART DIGEST*.

Edward Alden Jewell, art critic of the New York *Times*, related the Odyssey of the artist as follows:



"George (Pop) Hart," by Wayman Adams.
Second Altman Prize at National Academy, 1932

"Pop loved the world and the world loved Pop. 'He says in his pictures,' so runs the tale as told by Holger Cahill, 'that we're a pretty rough lot, if you want to think so, but at the bottom we're a pretty swell lot.' Pop Hart didn't care much for 'civilization' and he had his own ideas about artists who stand around toying with a cup of tea and talking about Art. They got his goat. 'I'm not fond of tea and cake,' he used to confess. But he loved mankind, by and large. People, in his eyes, were 'just folks.' Even the natives of far-off tropical islands (and how well he knew them!) were 'just folks.' Life, he seems always trying to tell us, is seldom or never 'exotic' if you slip in unobtrusively at the back door, tidy up at the wash basin and sit down to supper with the folks. That was his way."

"Pop Hart wasn't what might be called a gold-frame artist, although—he it recorded to their eternal credit—some of our best museums and most discerning collectors have given his art the place it deserves; have not found it expedient to wait for the prestige of canonization. No, Pop was never an artist of the usual sort at all. If recognition came to him but slowly, that, as Mr. Cahill pointed out in his Downtown Gallery monograph (1928), is because 'he has never fitted very well into our standardized American civilization. . . . He does not show us life as we are used to seeing it depicted. He compels us to see it anew. Making us do that takes time, for we hate to change our old ways of seeing things. And so it has come about that it has taken us nearly forty years to see that Pop Hart's vision of this roughneck world is profoundly true and beautiful."

"Yes, Pop was superbly himself; made the best of things in an economic treadmill 'that has always interfered with his work'; was even self-taught, sporadic attempts to learn through customary academic procedure having proved of no avail. Pop wasn't cut out for the groves of Academe. Pop felt more at ease just bumming his way about the globe and more at home in that extraordinary little shack, built of old lumber and oddments, near the Palisades at Coytesville, where, with crude

tools, with native genius no end and immeasurable joy in the task, he made some of the most beautiful prints ever produced in America.

"The fame of this truly creative artist rests upon, and will continue to be nourished by, his graphic work and his water-colors. He was not much interested in the oil medium. 'I've painted about twenty oils,' he estimated a few years ago, 'but I think you can say as much in water-color'—how much, for instance, in magnificent examples such as 'Merry Go Round,' and 'Riding Ponies,' owned by Mrs. John D. Rockefeller Jr. A tireless experimenter, Pop Hart labored not by rule in the realm of prints. The effects he sought were for the most part effects that could be contrived only through sheer plucky exploration. He liked combining soft ground and aquatint. Sometimes he would use a dust rosin, sometimes a liquid ground. The first plates attempted (1921) were drypoint on zinc. 'I got a kick out of them,' he tells us, 'but they didn't satisfy me. I wanted to get a more painter-like quality, to get tones like those of water-colors and paintings. Then I tried making a sandpaper ground on the zinc plate. This gave me some interesting tones. 'Chicken Vendor' and 'Boats and Natives' (1923-24) look as if they had an etched ground, but they were done with sandpaper and drypoint. Many of my friends thought I had done them with aquatint.'"

Margaret Breuning in the *Post* said: "His lithographs and etchings and his water colors form the oeuvre that embodies his special gifts of witty notation, swift yet precise statement and beauty of rhythms and of color that enhance each individual work in a peculiar manner. It is, perhaps, more accurate to say that his power of realizing the thing he wanted to do in his own terms grew amazingly than that his technical power increased, for his technique was decidedly individual, a slowly developed, personal language that gradually permitted him to give full expression to his artistic ideas."

Marie Sterner wrote this for *THE ART DIGEST*: "The death of 'Pop' Hart affects one more than that of any other artist since George Bellows. Although his span of life was about twice that of Bellows, it was nevertheless, even at his age, a loss that all those who knew him will feel poignantly, from the point of view of his work as well as his personality. These two artists were physically and temperamentally as different as could be, and yet both were essentially American in a certain fearless approach to their surroundings and work."

"My early interest for the work of Hart dates back to 1918 when he came to me while I was in charge of the modern department of M. Knoedler & Co. I had never seen his work nor heard of it, but the quality of his water colors appealed to me instantly, and I arranged an exhibition. He was so delighted to have this first exhibition 'on Fifth Avenue,' as he expressed it, that he prevailed upon me to show about 35 of his water colors, in spite of my pointing out to him that half the number would make a better looking 'show.' This

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THE DOWNTOWN
"AMERICAN ANCESTORS"
Masterpieces by
Little Known American Artists
1720 - 1870
113 West 13th Street, New York

A New York Idea

Bessie Wynn, writing in the New York Times, has offered some practical suggestions for beautifying the four "islands" that lie between Forty-Third and Forty-seventh Streets in the Times Square section of New York, which are at present nothing, but an eyecore consisting of ugly blocks of stone pavement. Her vision should afford inspiration to art lovers and civic benefactors.

Miss Wynn says that the creation of sculptured works with fountains and a little bit of greenery to set them off would do much to make those barren spots a pleasure to all. The theme, she feels, should be one to honor the arts that have made Times Square known in every country of the world—opera, drama, music, dancing, cinema, including glorification of the women who have contributed to its wide renown. "I think," she says, "it would be a graceful gesture to include newspaper men, who have always been tied-in close with the theatre." And certainly not to be forgotten, she thinks, are those from Broadway who served in the war and in whose honor, strangely enough, not even one small bronze tablet has been erected anywhere along the "Gay White Way."

Miss Wynn remarks that this sounds like "a mid-summer night's dream" and that the cost would be great, but she thinks it would be worth the expenditure since the maximum beauty obtained would attract "untold thousands" daily. Not only would it be an aid to the theatrical section and constitute a beauty spot in a great ugly void, but it would also give many artists and sculptors employment.

A Scotch Masterpiece

Particularly fortunate is the bringing to America by Malcolm Franklin of a master work by Sir John Watson Gordon and the showing of it as a feature of a British exhibition at the Galleries of Carson Pirie Scott in Chicago, of which he is the director. Other portraits by Gordon doubtless are in this country, but it is to be feared that some of them are masquerading as Raeburns, for, while Gordon was by no means an imitator of the older painter, he worked in the solid Scotch tradition of his day, and to the inexperienced eye many of his pictures are readily mistaken for creations of the better known master.

Mr. Franklin's acquisition, reproduced on the cover of this issue of THE ART DIGEST, is "Mrs. Gillon of Edinburgh," and it was because of just such portraits as this, according to C. J. Bulliet of the Chicago Daily News, that Queen Victoria knighted him and appointed him "limner for Scotland," and that he was elected president of the Royal Scottish Academy, which he helped to found along with Raeburn.

The picture was painted about 1820, the same year in which Sir Walter Scott sat to Gordon for his first portrait. Other notables in the world of letters whom he painted were De Quincey and Lord Macaulay.

Pierre Matisse

MODERN
FRENCH

Madison Ave. and 57th Street
Fuller Building, New York

Tone and Whistler

The presence of Whistler's "Mother" in the United States has caused Henry R. Poore, artist and author, to tell the story of how he did not meet the great painter:

"Directly after the purchase by the French government of the 'Portrait of My Mother' Whistler arrived in Paris. His dapper figure with spats, light gloves, cane twirled like a fencing foil and silk hat strictly Parisian with its straight brim, made him a marked figure on the Boulevard.

"In his quest for a studio he stumbled on one happily vacant in Rue Notre Dame des Champs, the upper floor of the building in which I had a studio on the ground floor. On learning that Mr. Whistler had engaged this and was having the walls redecorated, I wrote to my friend Jo Pennell in London asking for a letter of introduction. This was promptly forthcoming, Pennell mentioning the fact that he and I had been studio mates directly after leaving the Pennsylvania Academy.

"Meanwhile the kalsominers had been busy striving to hit the true Whistlerian tint for the walls. Now and again I overheard profanity in the little court, usually accompanied by a swish and gurgle of a liquid sample. On investigating at the small sewer-hole with which every court in Paris is supplied, I could detect subtle variances of tone; a yellow grey, a bluer grey, or possible a green grey, all of which had gone into the discard. At last there was silence and with sufficient time allowed for adjustments of the new quarters I presented my letter to the concierge.

"Please give this to Monsieur Wheelsair."

"But he is not here. He has gone."

"Well, when he comes back."

"Then, with an emphatic gesture, truly Gallic, 'But, Monsieur, he is not here at all; he has departed; he has cleared out! The color of the wall did not suit him!'"

"Pop" Hart Dead

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exhibition was made up of water colors that will always be considered among his best, and in many cases now hang in museums. Nevertheless I regret to say that at that time only three were bought—by me. He had unfortunately failed to make the impression with the critics and public for which I had hoped.

"Three years later, when I established my own gallery, 'Pop' Hart came to me again. He was still impecunious, and wished to know if I would do anything to help him. I asked what had become of the water colors shown by me previously. They were all of them in storage, and readily produced at my request. On seeing them again, I decided that I was justified in my former judgment. On this occasion, however, I hung only ten pictures at one time, spacing them in such a way that each counted and was seen to the best advantage. In fact, the difference in the appearance of his works was so great that certain critics were moved to say that there was no comparison between the work being shown and that of his former exhibition, and advised all and sundry to go and see it. The pictures, of course, were the identical ones shown at the first exhibition. However, his success on this occasion, the first he had ever had, was so remarkable that we sold 39 water colors and many prints in two weeks. In the forthcoming exhibition of Americans at my gallery, when I expect to show a loan group of his water colors, a number out of my private collection will be included."

Art Young's Hell

Art Young, considered by some the dean of American cartoonists, in 1892, wrote, illustrated and had published the story of an alert young newspaper man who found an American entrance to the Inferno in Chicago. He called it "Hell Up to Date."

He is now working on a new book which is to be published by the Delphic Studios in November (New York; \$5.00) called "Inferno." In it, by means of 135 wash and ink drawings, text and captions, he recounts the events of a new trip to Hades, having found another entrance in New York City. He finds that "Inferno is now owned and governed by industrial monarchs and bankers from the upper world and is now a Hell worthy of the name." Satan has become a mere figurehead. Though permitted to pose as King, his prerogatives are limited to such things as laying corner stones, speaking over the radio and shaking hands.

Not only are the cartoons interesting from the artistic standpoint but the text is extremely stimulating. As an example, the following caption accompanying a cartoon, showing a mad scramble of nude people of all shapes trying to board a subway train, is typically in the character of the book:

"The Corporate Power of the Inferno is never more insulting, merciless and diabolical than in its management of the subways. Surging down these long tunnels, droves of sinners form in single file, drop a coin in a slot and hit a turnstile with the belly. This is the way to register: the right to enter the side of a hissing, screeching monster mechanism that carries them to their work or places they call homes. They may not want to go home or go to work, but do so from force of habit and necessity. Male and female sinners are jammed into these subways in intimate contact, scarcely less intimate than being all together in bed. Mauled, mangled and crowded like beasts—these passengers accept their fate without protest. It's a Public Utility and must be operated first of all for the profit of private owners."

A Turkish Exhibition

The Roerich Museum, New York, is holding until Oct. 7 an exhibition of Turkish art in celebration of the tenth anniversary of the Turkish Republic. It was organized by the Turkish Circle of Art and Literature of the Roerich Society, and is under the patronage of His Excellency Ahmet Muhtar, Turkish ambassador to Washington.

The display consists mainly of furniture and decorations used in the old palaces in Istanbul since the days of Mahmud II, and is characterized by extreme splendor. The objects were brought to America by Galip Azmi Bey. An especially interesting feature is a set of 300 multi-colored figures on parchment pertaining to Karagoz, the Turkish equivalent of "Punch and Judy."

Three Electric Juries

Three juries of artists will judge every work submitted to the First Annual Exhibition of water colors, pastels, drawings and prints which will be held by the Oakland Art Gallery from Oct. 8 to Nov. 5.

The classification of the judges is conservative, intermediate and radical. Any work accepted by any of the three juries will be hung. In order to insure an individual and secret expression of the vote of each juror, the electric voting machine will be employed on this occasion as in previous Oakland Art Gallery annuals.

St. Louis Annual

The 28th annual exhibition of paintings by American artists at the City Art Museum of St. Louis, until Oct. 31, shows considerable change in the list of invited artists. Only about 25 per cent of the names represented in last year's show are to be found in the 1933 display. The museum feels that these annual changes in the invited personnel will enable it to present to St. Louis over the space of a few years the work of practically every American artist of prominence. The exhibitions can thus be kept to a reasonable size and at the same time give opportunity for continuous comparison.

Since the number of exhibits is less, the invited and local sections have not been hung in separate galleries as last year, but have been combined in one large showing. Significant, in view of the present artistic civil strife in Los Angeles over a loan exhibition by an eastern dealer, is this sentence from the foreword by the director, Meyric R. Rogers: "It is only through the co-operation of the artists and their representatives that such an exhibition can be assembled." The "representatives" referred to are the Downtown Gallery, The Rehn Gallery, the Ferargil Gallery, the Milch Galleries, the Marie Sterner Gallery and the Montross Gallery—all of them "outsiders." Only two of the artists, Oscar E. Berninghaus and Harold Weston, lent their paintings direct. The Metropolitan Museum is the lender of one of Henry Lee McFee's exhibits, "The Striped Curtain," which was reproduced in *THE ART DIGEST* of 1st August.

The invited artists are: Oscar E. Berninghaus, Arnold Blanch, Alexander Brook, Nicholas Cikovsky, John Steuart Curry, Andrew Dasburg, Stephen Etner, Ernest Fiene, Harry Gottlieb, Bernard Karfiol, Georgina Klitgaard, Yasuo Kuniyoshi, Sidney Laufman, E. Barnard Lintott, Reginald Marsh, Henry McFee, Henry V. Poor, Louis Ritman, Charles Rosen, Niles Spencer, Maurice Sterne, Nan Watson, Max Weber and Harold Watson.

The St. Louis painters, selected by a jury composed of David J. McCosh, instructor at the Stone City Art Colony and the Art Institute of Chicago; Roland J. McKinney, director, Baltimore Museum; and Edward Rowan, director, The Little Gallery, Cedar Rapids, Iowa, are: H. P. Didier, Mable Meeker Edsall, John J. Eppensteiner, E. V. Gauger, Garves Gladney, Joe Jones, Alvin Metelman, R. L. Rigsby, Wallace H. Smith, Lee Stenbach, Marie Taylor, E. Oscar Thalinger, Joseph Vorst and Jessie Beard Rickly.

Outdoor Show Nets \$4,284

Despite the handicap of rainy weather, the fourth Washington Square Outdoor Art Exhibit, New York, was fairly successful, bringing a total of \$4,284 to the exhibiting artists. On the last day rain prevented the showing of pictures until after 4 o'clock, but in the remaining few hours of daylight \$680 was realized.

The New York *Herald Tribune*, drawing attention to the fact that products of undoubted artistic worth were scattered through the material, said: "It is not the high quality of the work which justifies these shows, however. The significant thing is that for a large body of struggling men and women, who live by art with varying degrees of understanding of its purpose, there is something resembling a practical outlet for their efforts. Through the activity of the Artists' Aid Committee and its chairman, Vernon C. Porter, the outdoor exhibition is now more than ever an established fixture and one which promises an increasing benefit to the artist."

Eisenstein's Thunder Reverberates



Sebastian, Young Peon Hero of Sergei Eisenstein's "Thunder Over Mexico," Waits for His Bride-To-Be and Her Parents.

The echoes of "Thunder Over Mexico" Upton Sinclair's version of Sergei Eisenstein's motion picture of Mexico; now being shown at the Rialto Theatre, New York, have been reverberating in the New York papers ever since the film was previewed at the New School for Social Research on Sept. 18.

Mexican intellectuals, including painters, writers and educators, are vigorously protesting in Mexico City, too, that the film has been "Hollywoodized" and is nothing but an "emasculatation and distortion" of the original.

It is reported that several other pictures are to be made at Hollywood from the miles and miles of film that Eisenstein made. This material is in Mr. Sinclair's possession. He raised the money to send the Soviet director to Mexico. Eisenstein is now in Russia, having left America soon after bringing back his film. An "International Defense Committee for Eisenstein's Mexican Film" has been organized, and apparently the end is not yet.

At the preview, a dramatic incident occurred which to some made the climax of the picture appear anticlimactic. Following the introductory speech by Miss Helen Woodward, concerning the trials and tribulations of the Upton Sinclairs in connection with the making of the picture, during the course of which she mentioned that the film had taken fourteen months to make, had consumed 200,000 feet of film and cost \$125,000, Lincoln Kirstein, editor of "Hound and Horn" rose to ask a question. He was informed that a forum was to be held after the picture had been shown, but before he could return to his

seat or the audience knew what was happening, two ushers who had been sent down from the Rialto Theatre for the preview catapulted Mr. Kirstein up the aisle and out of the auditorium. From an article in the *Herald Tribune*, it appears that Mr. Kirstein had intended to ask Miss Woodward her source of information as to the cost of the picture since he had wanted to purchase it at one time and had been told by Eisenstein that it cost \$50,000.

In an open letter to the press Mr. Sinclair said: "'Thunder Over Mexico' is a challenge to the moving picture public. It has no 'stars,' and the hero and heroine do not live happy ever after; but it has what Darryl Zanuck calls 'the most gorgeous composition and photography even seen on the screen,' and it has a story so overwhelming that Louis Fischer said: 'You will have to provide ambulances to carry people away from the theatres.' . . .

"Here is a glorified melodrama. Here is history reaching back several thousand years. Here is Mexico—costumes, scenery, manners—against a background of volcanoes and revolutions. Here is beauty; as Edmund Wilson said, watching the 'rushes' 'It makes you think there may be something in "art" after all.' The trees on the hilltops pose in this picture, the very clouds in the sky act. There has never been anything like it.

"Let me add, for the benefit of the 'fans' of Eisenstein, that every foot of this film was directed by him, and it has been cut in exact accord with his scenario officially submitted to the Mexican government and approved."

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

A Work by Piazzetta, Initiator of Rococo



"Beggar Boy," by Giovan Battista Piazzetta (1682-1754).

"Beggar Boy" by Giovan Battista Piazzetta (1682-1754) has been added to the Art Institute of Chicago's rich collections of Italian art, through the gift of Mr. and Mrs. Charles H. Worcester. Piazzetta, coming after the so-called Italian decadence, belongs in the company of Tiepolo, Canaletto, Guardi and Pietro Longhi, names which made the settecento the last important period in Italian art. Daniel Catton Rich, curator of paintings, speaks of Piazzetta in the Institute's *Bulletin* as the real initiator of the rococo at the beginning of the XVIIIth century:

"Venice had lacked great baroque painters and to her sorrow found the drama of XVIIIth century art being played on the stages of Rome, Naples and Bologna. . . . With the advent of Piazzetta, however, there comes a change. Born in 1682, the son of a minor sculptor who early taught him to carve wood and marble, Giovan Battista went to school under Molinari (died 1727), and after he had learned all this artist could teach him, left Venice for Bologna, there to enter the studio of one of the most popular and gifted painters of the day, Giuseppe Crespi ('Lo Spagnuolo'). Crespi, until recently neglected both as an artist and as a link in the chain of Venetian painting, is the great connection between the XVIIth and XVIIIth centuries, between the serious grandiose style of the baroque and lighter,

gayer and more realistic rococo. From him Piazzetta learned a respect for everyday subject matter, coupled with a technique that proved particularly sympathetic to his own way of seeing. He returned to Venice to initiate a new impulse."

Mr. Rich points out that Piazzetta's method of work was so slow that he was forced to make his living chiefly by designing vignettes for books and by drawing detailed and "fancy" heads in charcoal for the collectors of his day. However, his few altarpieces and ceilings impressed strongly the precocious genius of Tiepolo, fourteen years his senior. In the field of genre painting, Mr. Rich writes, Piazzetta was a true originator: "Weary of the stilted poses and conventional compositions of the preceding epoch, he went back to nature, painting from models whom he found in the streets or on the canals. Like Rembrandt, whom he curiously resembles in his fondness for mysterious lights and darks, Piazzetta loved to wander through the poorer sections of the town, picking out a type from among the artisan or servant class." The model in the Worcester picture is a favorite street gamin, who appears in so many of his works.

According to the writer, it is Piazzetta's ability to see with the eye of a true painter and set down the result of his seeing with so little loss of power that makes this Venetian appreciated today. "Not only the rest of the XVIIIth century but nearly all of the XIXth century," concludes Mr. Rich, "was to pursue the way that he and his contemporaries (especially Tiepolo and Guardi) had marked out. Many that followed, however, lacked his serene and dignified vision of the world and his ability to raise the picturesque into the realms of the truly pictorial."

Old South America

South American religious art of the XVIIth and XVIIIth centuries, the product of native artists of Peru and Bolivia and collected by Dr. Angel Guido, is being shown at the Palos Verdes (Cal.) Public Library and Art Gallery under the auspices of the Community Arts Association until Oct. 15. This is perhaps the first authoritative collection of this distinctive type ever exhibited in the United States, according to Dr. Guido, who is professor of art history at the University of the Argentine and an etcher of note.

Spain's conquest of South America in the XVIth century brought into her new colonies the medieval spirit of art untouched by the renaissance and humanist culture coming from Italy. The missionaries—Dominicans, Franciscans and Jesuits—exploited this circumstance to create the spiritual world of which they dreamed. Spain, it is said, conquered America with the cross as much as with the sword. "This," according to Dr. Guido, "caused the creation of a great movement of religious art which lasted principally during the three centuries, the XVIth, XVIIth and XVIIIth. But the Spanish art, brought from the mother land, was to develop in the South American centers, where the Indian, Inca and Criolla (mixture of Spanish with Indian) cultures were deeply rooted. So a great fusion was produced and a new art was born. It is impossible to understand this art if you press it into the classical rules. The marvelous imagination, the deep mystic sense and inimitable artistic spirit of the native gave way to this original art."

Dr. Guido divides this religious art into four principal currents corresponding to the different important centers: "Quitena," "Potosina," "Cuzquena" and "Criolla." He explains them briefly as follows:

"The 'Quitena' school is the easiest to understand. It does not try to be too 'clever.' It does not stress the dramatism of expression. The painters from this school prefer always the sound and clear colors rather than the dark ones."

"The 'Potosina' school is in many ways similar to the 'Quitena,' but is always in search for more serious and dramatic characters."

"The 'Cuzquena' school is typical for its fondness for dramatism and for the chiaroscuro. This one is the closest among all of them to Spanish art."

"The school called 'Criolla' is noticeable for the candor and ingeniousness of expression. Sometimes it recalls the 'Primitivism' of Italy. This school developed mainly far from the coast and from the populated centers. For this reason it has not been well explored yet."

Daniel Kotz, Landscapist

Daniel Kotz, American landscape painter and one of the founders of the Chicago Art League, died at his home in Park Ridge, N. J., on Sept. 17 after a long illness. He was in his 86th year.

Mr. Kotz will be long remembered for his poetical interpretations of beautiful Pascack Valley in northern New Jersey, rich in historical lore of the Revolution and of Indian life. There he painted many canvases of the old Wampum mill and the old Jersey Dutch red-stone houses, mostly during the Fall and Winter seasons. Among his intimate friends were the late James Francis Murphy, Horatio Walker, Henry B. Snell and Alexander Shilling. Mr. Kotz was a member of the Salmagundi Club and of the American Artists Professional League. He is survived by his widow, the former Mary Whittlesey, and several children and grand-children.

ARTISTS' OPPORTUNITY

New York publisher is looking for original paintings by American artists for reproduction in color. He plans to publish a series of 24 subjects, including landscapes, interiors, colorful, romantic, scenes, etc. Send photographs to give some idea of type of work you do. Photos will be returned promptly. Address: Box 100, The Art Digest, 116 East 59th Street, New York City

Communist Panels

When Communists are grateful to capitalists it would seem that the millennium is at hand, with the lion lying down with the lamb. Yet something very close to gratitude is felt at the New Workers School in New York, where Diego Rivera is filling the walls with revolutionary frescoes.

According to the New York *Post* the faculty of this communistic school is finding it harder and harder to hate John D. Rockefeller, Jr., for they realize that without the benefit of his money they would never have been the recipients of their new art treasures. Rivera is using the cash the Rockefellers paid him for his suppressed mural at Radio City to buy materials and recompense himself and his assistants for the time given free to the Communists.

One wall is now filled, another is half filled and a third has been started. The murals are on removable panels so that in the event the school changes quarters the decorations can follow the flag. Lenin is much larger and plainer in the school's mural than in the Rockefeller Center panel. There are representations also of various well known Socialists and radicals, including Karl Marx, Clara Zetkin, Frederick Engels, Trotsky, Stalin and W. Z. Foster. Lenin is shown holding the hands of a farmer, a soldier, a Negro and a worker.

Rivera is working at present on a panel which gives his interpretation of the course of events in Germany. Adolf Hitler is making a speech. A woman, bannered with the line, "I have given myself to a Jew," is on her way to an asylum. The burning of the books is shown, the swastika and the sterilization of a man.

Caz-Delbo in "Center"

On October 3 the Caz-Delbo Art Galleries will open its season in new quarters in La Maison Francaise, Rockefeller Center, with an exhibit of original drawings and water colors by a group of modern French artists including, Picasso, Segonzac, Laurencin, Maillol, Matisse, Toulouse-Lautrec, Utrillo, Rodin, and Daumier and a group of sculpture by the young Negro, Richmond Barthe. The show will run through October.

Other exhibitions scheduled at the new gallery include oil paintings by Miles J. Early, Nov. 17 to 30, and paintings depicting the beauties of American cities, especially New York, by Pierre Allston Trapier, Dec. 1 to 14.

New Gallery in Boston

A new Boston art firm, the Adrian Gallery, has opened at 687 Boylston Street, under the management of Albert and Adrian Echberg. Both have spent the greater part of their lives handling and restoring oil paintings. Albert has restored paintings for the Boston Museum, the Fogg Art Museum and the Gardner Museum; Adrian was, for 27 years, with the Vose Galleries, where he supervised the framing and restoring.

The Adrian Gallery will hold one-man shows by contemporary artists and also will exhibit a private stock of foreign and American paintings. It will specialize also in the cataloguing of private collections.

A Living Work of Art

Another triumph for realism in art! It has been discovered that the statue of James Anderson (the man who loaned Andrew Carnegie books more than 80 years ago, and who is therefore the godfather of the Carnegie libraries) appears on the polling list as a voter in Pittsburgh.

Plan Two Annuals

The newly formed Los Angeles Art Association has drawn up a program of exhibitions and other art activities intending to make that community one of the three great art centers of the country.

The association has engaged Harry Muir Kurtzworth, erstwhile curator of art at the Los Angeles Museum, as director. Under his supervision there will be lectures, sketching classes for members or their children, scholarships and endowment funds. According to Edward A. Dickson, executive committee chairman, plans are under way for an annual national exhibition to be held in the Spring for which purchase prizes will be offered of \$2,500, \$500 and \$300. Another annual event to be instituted in the Summer will be a show by California artists which will carry purchase prizes of \$1,000, \$300 and \$100. These prize purchases will be used to initiate a permanent collection of value.

Committees whose object will be to aid every branch of art will meet monthly. Not only artists, but dealers, merchants, art lovers and potential art enthusiasts will be asked to serve. These committees will discuss plans for listing available masterpieces and beautifying the city by placing monuments on the bridges, in squares and in public buildings. Another project is an exhibition of outdoor sculpture as part of a Summer showing from which owners of large estates may take suggestions, and every season is Summer in Los Angeles.

As Madge Clover points out in the *Los Angeles Saturday Night* the Art Association has no wish to encroach upon the dealers, but intends to further their interests by stimulating art appreciation in Los Angeles.

New Auction Galleries

New York's newest art auction house is the Beekman Art Galleries, Inc., organized at 146-148 East 56th Street by C. Ellis Moran, William A. Smyth and Daniel K. Morgan. These galleries, which were used by Elliot Haaseaman for a similar purpose, are contiguous to the Sutton Place section and easily accessible from all parts of the city. They are commodious, the main auction room accommodating 250 persons. The walls have been redecorated to provide a suitable background for the exhibition of paintings and other works of art.

The three partners are all experienced in the auction and appraisal field. Mr. Moran was at one time with the American Art Association; Mr. Smyth was associated with the late Augustus W. Clarke; and Mr. Morgan has been with the Plaza Art Galleries. Edmund J. Clark, for twelve years with James P. Silo, will conduct the sales.

Rembrandt Society's Gifts

The greater part of all purchases by Dutch museums during the last few years were made through the assistance of the Rembrandt Society, according to Dr. Horst Gerson of the Dutch Institute of Art History. The Rembrandt Society is now celebrating its 50th anniversary. It has published a beautifully illustrated pamphlet in which are reproduced the best works given to various museums by the society. Recently the society presented the Rijksmuseum of Amsterdam with two Rembrandt paintings—the "Denial of St. Peter," from the Hermitage, a large and impressive painting of the 50th years, belonging to the master's "fifties," and the "Capucin Monk," signed and dated 1661, from the Stroganoff collection.

Bredin Memorial



Portrait Drawing of R. Sloan Bredin, by Daniel Garber.

The memorial exhibition of paintings and drawings by the late R. Sloan Bredin has just closed at the Phillips Mill Gallery, in New Hope, where the artist lived and worked for 25 years. The fifty exhibits were so selected from his many works as to give a clear idea of the beauty and richness which Bredin imparted to his canvases, painted for the most part in the beautiful Delaware River Valley. A review of the exhibition from the pen of Bredin's fellow painter and friend, John F. Folinsbee, gives a clear picture of the artist as seen through his art.

"The exhibition," writes Mr. Folinsbee, "gives one a compelling impression of this artist, who felt the intimate beauty of the scene which he beheld and interpreted with the same delicacy and penetration that characterize his portraits and figures. His rule of art, just as his rule of life, was beauty. His vision was clear, purpose steadfast, all expressed with unflinching charm that inspires the feeling of peace and understanding. Serenity was the keynote of his work."

"Within the subtle range of values, peculiarly his own, Bredin succeeded in combining harmony and power, truly artistic. He painted blacks finely suffused under conditions of indoor or out-door light, whites which vary in each canvas but never fail to hold their place in tonality. Colors are arranged in harmonies with a sustained organization of the highest order. Bredin worked slowly, always sensitively. No labor was too great if a tone, color, line or surface might be improved in the quality of texture and whole expression. One phase of his talent was the just appraisal of that quality known as 'decorative.'"

"As one contemplates these paintings and drawings, it is impossible not to feel the deep sincerity and beauty which are at the heart of his work. His style was his own. Bredin's departure, although too early for his age, leaves a void among his friends and brings a loss to American art."

New York will have a comprehensive Bredin memorial exhibition at the Grand Central Art Galleries from Oct. 10 to 22.

Harding, Sign Painter and Early 'Go-Getter'



"Portrait of Mrs. Mary Martin Kinsley," by Chester Harding (1792-1866).
Acquired by the Minneapolis Institute of Arts.

The indifference with which American painters of the late XVIIIth and early XIXth centuries were so long regarded by collectors and museums has, during the past ten years, largely disappeared. Among the museums whose far-sighted policies have made them the possessors of fine collections of early American painting is the Minneapolis Institute of Arts, which announces the acquisition of another important example—the "Portrait of Mrs. Mary Martin Kinsley" by Chester Harding.

The Kinsley portrait is considered one of the best Hardings so far come to light, states the Institute's *Bulletin*. "Harding," said the writer, "has never been regarded as an inspired artist, but he was a competent one. In the Kinsley portrait he seems to have achieved unusual heights . . . Harding's portraits were always competent, but often commonplace, with more likeness than character in the heads. Likeness was the attribute most desired in portraits in those days, however, and we cannot condemn too harshly the failure to achieve that something more which we have since come to require in portraits. Photography was practically unknown, and when one wanted a picture of relative or friend, he commissioned a painter to make him one. He was not interested in an artistic product, but in a likeness."

"That is one of the reasons why so many of the portraits of the late XVIIIth and early XIXth century seem dull to us. Sometimes, as in the Kinsley portrait, the artist surpassed himself, and achieved a distinctive and sympathetic study."

Harding, peddler, cabinet-maker, tavern keeper and painter, lived an extraordinarily full life. His first venture into art was in Pittsburgh, where he had fled from his creditors by floating down the Allegheny River on a raft, the responsibilities of a tavern keeper in western New York having proved too great for him. Finding the rewards of a journeyman portrait painter more lucrative than those of a sign painter, Harding set himself up as a portraitist in Paris, Kentucky, where he turned out more than 100 likenesses in six months—at \$25 a likeness. With sufficient funds in his pocket, he then entered the Pennsylvania Academy and acquired the training which subsequently enabled him to make astonishing successes in Boston, and later in Europe.

The *Bulletin* tells an amusing anecdote of his return to his family in New York, "where friends and creditors were as stupefied at his paying his long over-due debts as they were at the means which enabled him to do so. His grandfather, indeed, considered his occupation shameful, and called Harding aside, saying to him that he thought his mode of life wicked, and that it was sinful to charge forty dollars for producing those little 'effigies.' He urged the young man to settle down on the farm, and live a normal life."

Concerning the Boston triumph, which followed shortly after, the *Bulletin* said: "For six months Harding was extraordinarily popular. It is said that even Stuart was neglected, and frequently asked his friends, 'How rages the Harding fever?'"

Stole Wrong Art

When Paul Thouin, notorious Canadian desperado, took up art he made a mistake which cost him his life. How Thouin, found dead from poison in his cell the morning after his arrest, mistook a group of modern paintings in the Montreal Art Association's annual Spring show for the famous Van Horne collection of Old Masters, for which Sir William Van Horne spent more than \$3,000,000, is told by a Canadian Press dispatch to the New York *Herald Tribune*.

Thouin, according to the Montreal police announcement, intended to steal the Van Horne collection, which is considered the most valuable private collection in Canada, but instead cut from their frames fifteen canvases by contemporary Canadian artists, valued at \$30,000. The Van Horne collection, because of a fire in the Van Horne residence which damaged several of the canvases, had been moved to the Montreal Gallery for safety shortly before Thouin perpetrated the robbery.

Unable to dispose of his loot, Thouin attempted to break into a Canadian Pacific freight car, and killed Constable James Mackie. According to Louis Jargaille, chief of the Quebec provincial detectives, Thouin said just after his arrest: "I made a big mistake. If I had obtained the right pictures, I would not be in this trouble now. I could have disposed of them easily enough. I thought the Van Horne pictures were downstairs, when actually they were in the attic." He then led the detectives to a cache in the forest near his home town of L'Epiphanie, where the paintings were found neatly wrapped in a waterproof tarpaulin under three feet of timber mold.

Soon after midnight jail guards noticed Thouin slumped on his cot with a book lying on his chest. He had been dead for some time. He had concealed poison in the heel of his shoe.

"Arts and Crafts" Moves

The Society of Arts and Crafts, for 36 years a definite influence in American art, has moved from 9 Park Street, on Beacon Hill, Boston, to improved quarters at 32 Newbury Street. Incorporated in 1897, this was the first organization of its kind in America.

"The Society of Arts and Crafts," to quote from the announcement of the move, "has become an authority in which principles are formulated and craftsmanship directed by the most skilled workers and leaders in the fine and applied arts. This is accomplished largely by a jury composed of representatives of the various guilds and by connoisseurs who meet regularly to examine the work sent in by craftsmen. By its acceptance of well designed and executed work and through its constructive criticism, the jury maintains a high standard of excellence which has made the Boston Society the criterion by which all craftsmanship is judged. In recognition of the excellence demanded of its workers, architects and others desiring specially executed designs have placed substantial commissions with the society for ecclesiastical work, presentation pieces, hand-wrought silver, jewelry, glass, pottery and enamels, textiles, woodwork, etc."

Artist Opens a Gallery

The first exhibition in the new "gallery of Modern Art" which Madge Tennent has opened in Honolulu consists of this artist's work done in the last six years, including mural paintings, portraits, flower studies, wash drawings and studies of Hawaiian types; also figurines in clay.

Bruehl's "Mexico"

The Delphic Studios announce the publication during the first week in October of Anton Bruehl's "Mexico," (New York; \$12.50). The volume, which contains twenty-five photographs of Mexico and an introduction by the author, is limited to an edition of a thousand.

Jose Clemente Orozco, noted Mexican muralist, has called these photographs magnificent, saying: "Anything that may be expected from the art of painting is there; perfection of craftsmanship—perfection of plastic organization. And this is certainly Mexico as revealed by great photography. . . . How many painters have tried to reproduce those faces, those scenes, those rhythmic movements. All in vain. . . . Mr. Bruehl's work is more than reproduction."

Concurrently with the publication of the book, the Delphic Studios will hold an exhibition from Oct. 2 to 15 of Bruehl's photographs of Mexico. At the same time paintings by Eloisa Schwab will also be on view.

Alma Reed, director of the galleries, has provided a schedule of outstanding variety and interest for the coming season which includes the introduction of many new artists to New York, as well as the return of several familiar ones. Homer Ellertson will show new paintings from Oct. 16 to 29 while paintings by William Stevens will be shown in an adjoining gallery. From Oct. 30 to Nov. 12, roofscapes by Warendof of Vienna and paintings by Emil Bistram of Taos will be on view. The first exhibition in New York of photographs by Ansel Adams, director of the gallery of that name in San Francisco, together with paintings by William Cooper and sculpture by Rhys Caparn will be held from Nov. 13 to 26. Jerome Blum, who has not exhibited in New York for four years and has been living and painting in Europe will exhibit a group of recent works from Nov. 27 to Dec. 17.

Other exhibits planned are paintings by Suzanne Duchamp, sister of Marcel and Villon Duchamp; a group of Mexican "santos" by Perkins Harnley; paintings by Vernon Hunter, Grace Bliss Stewart and Bessy Creighton; oils of New York by Robert Walker; and water colors by Charoux, Viennese sculptor who executed the decorations for the Municipal Building in Vienna.

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The space which the above paragraph occupies is worth, as advertising, some good hard cash, but it is donated for the good of art and the New Deal.

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A Restorer's Feat

The "Lucas Madonna," or, more correctly, "St. Luke Drawing the Virgin," of the Boston Museum, long believed to be a copy of the original by Rogier van der Weyden (1397-1464), is in fact the original: the three others in existence are copies.

This fact has just been established by a restoration carried out in the working studio of the Berlin museums by Helmut Ruhemann, noted restorer of paintings. Despite conflicting arguments the museum officials have always maintained that Boston's "Lucas Madonna," which has been in the possession of the institution since 1893, a gift of Mr. and Mrs. Henry Lee Higginson, to be the original. In March, 1932, it was sent to the Berlin museums' studio, whose reputation is world-wide. Now, after a year and a half of restoration work, the latter part of which was supervised by Philip Hendy, curator of paintings at the Boston Museum, the painting is on its way back home enhanced in value and beauty.

When the van der Weyden reached Berlin, it was in such condition that its exact authorship was doubtful, for it had been painted over in places, covered with a brownish varnish, and was also badly incrustated with dirt. The work of restoration had to be carried out most slowly and with extreme care. Ruhemann removed one layer of paint after another, photographs being taken at every stage of the work. None of the original painting was altered, and all additions were restricted to the minimum—a major rule of the Berlin restorers.

After all the superimposed colors had been removed it was found that the additions made by later artists were happily greater than the actual damage to the original, and all the important features had been preserved. The robe of the Madonna as the picture reached Berlin was an ugly brownish-green tone, but the restoration brought to light splendid blues, violets and reds in rich shadings. The contrast between warm and cold tones, the lack of which had given the painting a heavy appearance and cast doubt on its authorship, now appeared again.

The Boston painting now so unmistakably bears the evidence of van der Weyden's technique that there is no dissent as to its authenticity among the leading authorities. Max J. Friedländer, Hermann Winckler, Emile Renders and Hulin de Loo agree unreservedly that it is the original, which had formerly been believed to be the one in the Pinakothek in Munich. Of the other two Madonnas, the one in the Hermitage in Leningrad had also for a time been regarded as the original. The fourth is in the possession of Count Wilczek in Vienna. Boston's Madonna has on its back the coat-of-arms of Anton of Burgundy, with the chain of the Order of the Golden Fleece. It was probably painted for a chapel in Brussels, where van der Weyden died in 1464, between the years 1440 and 1460.

A Successful Chilean Artist

It is declared that Alfred Helsby, Chile's most famous artist, who just died, received approximately \$67,500 for his work in the last five years.

Auction Season

The American Art Association-Anderson Galleries will inaugurate the art auction season with a sale of the property of the estate of the late Florence May Sutton, at Bedford Hills, New York, occurring on the premises, Oct. 7. The sale will start at 10:30 a. m. and the residence will be open for inspection the previous day from 10 to 5. Mrs. Sutton was the widow of James F. Sutton, who, with Thomas E. Kirby and R. Austin Robertson, established the original American Art Association in 1883. The sale will include furniture, carpets, rugs, china, glassware, Chinese and Japanese porcelains, paintings, drawings, engravings and miscellaneous ornaments.

The furniture is mainly XIXth century. American items include a decorated and gilded banjo clock and various Empire mahogany pieces. Attractive French pieces also occur in the Empire mahogany group. Dutch items include a marquetry card table and a marquetry work table, as well as an XVIIIth century mahogany slant-top writing desk. There is also listed a Georgian painted and decorated chiming clock by John Potter of London, made about 1810; an XVIIIth century tulipwood commode, French; and a Sheraton inlaid mahogany bracket clock, early XIXth century.

The Chinese and Japanese porcelains include Ch'ien-lung, Yung-Cheng and other examples. Among the drawings are two works in signed pencil by J. Francis Murphy, both winter landscapes. There are also some water colors by A. F. Bellows and R. Swain Gifford.

Following this auction there will be a combination sale of furniture and decorations, the afternoons of Oct. 12, 13, and 14, comprising the property of James Benjamin Wilbur, Mrs. George Holmes and Mrs. Lee Dodd. Another combination sale of furniture and decorations will go on exhibition Oct. 14, previous to dispersal the afternoon of Oct. 21.

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Modern Museum

The Museum of Modern Art in New York will open the Fall season on Oct. 3 with an exhibition of Modern European Art. Many principal works shown in the Summer exhibition have been retained for this exhibit which extends to Oct. 30.

Among the artists to be represented in the group of 100 works are: Bauer, Berman, Brancusi, Braque, Cézanne, Chirico, Dali, Despiu, Dufy, Gris, Helion, Kandinsky, Klee, Kolbe, Laurencin, Leger, Lehmbruck, Maillol, Matisse, Miro, Modigliani, Moholy-Nagy, Picasso, Redon, Renoir, Segonzac, Tchelitchev, Van Gogh and Vlaminck.

Many other interesting shows have been planned for the season. A retrospective exhibition of the work of Edward Hopper in oil, water color and etching will be held in November. In December the works of American artists will be displayed.

Lee Simonson, who is now abroad collecting material in Sweden, Germany, France, England, Austria, Italy, Switzerland and Russia, will direct an exhibition in January of International Theatre Arts. Machine art will be shown in March under the direction of Philip Johnson, chairman of the museum's architectural department. Plans for a number of minor exhibitions will be announced later by the museum.

Artists as Benefactors

Hard times make mellow hearts. Thirty Detroit artists were asked to contribute works to be sold for the maintenance fund of the Detroit Symphony Orchestra, and each one complied. Mrs. William B. Stratton, in charge of the drive, said:

"This is the artists' way of doing something for a sister art. A person who is sensitive to one form of beauty is almost invariably sensitive to every form, so that a person who paints or draws or models almost always loves music and feels the need of it in his life. So this is the artists' way of doing something for the musical life of the city."

The collection, now on view at the Art Institute, will be dispersed on the evening of Oct. 3.

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Among the Print Makers

Evans, Engraver

Prints, paintings, and water colors by American artists are being presented at the Leonard Clayton Galleries, New York, until Oct. 10. Included in the extensive print display are examples by Childe Hassam, Lewis Daniel, Paula Eliasoph, J. W. Golinkin, Eugene Higgins, Robert Nisbet, George H. Shorey, Harry Sternberg, Harry Wickey and Henry Ziegler. John W. Evans, now 78, is one of the old school of wood engravers, a compatriot of Timothy Cole. He is now making a wood engraving of a painting by Miss Eliasoph.

The Evans prints, according to the *New York Sun*, "apparently mark the ebb tide of the old American reproductive school that accomplished such marvels in its day, back in the final decades of the last century. The examples now shown include an engaging little marine after Reynolds Beal, a J. Francis Murphy that gives that artist an unaccustomed touch of subtlety and charm, and sensitive renditions of drawings by J. E. Kelly, of Oscar Wilde and Thomas A. Edison, which present these widely separated celebrities in the days of their youth."

Lewis C. Daniel is represented by his interpretation of Walt Whitman's "Song of the Open Road," comprising 14 soft ground etchings and their subsequent etched pages. It took eight months to complete the drawings and six weeks to do the lettering and printing of text pages. Augustus Vincent Tack is showing a group of preliminary pencil studies for his decorations in the Legislative Chamber at Winnipeg, Canada. Among the Hassam paintings, called by the *Sun* "the most interesting in the show," are several of his familiar flag series, a number of the East Hampton studies, and one of the artist's new series of still lifes "in which the emphasis is placed on the varicolored pebbles and shells found on the beach." Hassam will be honored with a large retrospective exhibition at the Clayton Galleries this Fall.

Smithsonian Print Shows

The exhibitions which the Division of Graphic Arts at the Smithsonian Institution in Washington has scheduled for the coming season offer an unusual variety in techniques and subject matter.

Herewith is a complete list of the exhibitors with their dates: Oct. 2-29, John Groth, drypoints (humorous); Oct. 30-Nov. 26, Louis C. Rosenberg, etchings; Nov. 27-Jan. 1, Theo B. White, lithographs; Jan. 2-28, F. Morley Fletcher, wood block prints in color; Jan. 29-Feb. 25, Cadwallader Washburn, drypoints; Feb. 26-March 25, Samuel Chamberlain, etchings; March 26-April 22, Howard Simon, wood block prints; April 23-May 20, Woodcut Society, woodcuts and wood engravings.

Praise for New Etcher

An exhibition of etchings by E. Mario Granville was arranged by the Artists' Aid Committee at the Eighth Street Playhouse in New York. The *Herald Tribune* predicts that more will be heard of this artist as time goes on. The critics said that a subtlety of style is evident, which is "altogether in his favor."

Prints at Boerner's

C. G. Boerner of Leipzig will sell at auction in mid-November a large gathering of fine old prints, including a number of rare engravings and woodcuts by early masters and etchings by masters of the Low Countries of the XVIIth century. Many of these prints formed part of the famous collection of the late King Frederick August II of Saxony, others coming from two old noble collections, also well known in art literature.

Among the rarest items are four engraved pieces by the Master E. S. of the year 1466, one the "Adoration of the Magi," from the Count Fries Collection. Schongauer is represented by such masterpieces as "The Annunciation," "The Flight Into Egypt," "The Larger Crucifixion," "The Seated Virgin With Child" and "St Michael." Rare prints by his best followers are included with those of the master. The catalogue also describes fine engravings and woodcuts by Dürer and his contemporaries—Aldorfer, Baldung, Gruen, Burgkmair, Cranach, Wechtlin, Weiditz and rare copper engravings by Giulio Campagnola, Gossart, Mantegna and Rosset.

There will be a small but fairly representative collection of Rembrandt etchings, including a fine impression of the second state of the 100 guilder print and some of his best portrait etchings. Amidst a large collection of other Dutch XVIIth century etchings, outstanding features will be two of the rare landscape etchings by Hercules Seghers, one being the only impression known.

A Unique Print Club

A plan by which original prints will be distributed among art students, art schools and instructors at a price within their means has been worked out by the International Print Guild of New York. Following to a certain degree the procedure of the Book-A-Month clubs, one original signed and unpublished print, made expressly for the Guild by leading contemporary American and European artists, will be sent to the members each month. The purpose is to give the members a first hand study of fine prints, and to engender in them a love and desire for the printmaker's product.

Membership is limited to 250. The cost of the nine month subscription to the club is \$25, carrying with it the ownership of nine prints, one each by the following artists: Sir David Y. Cameron, Frank Brangwyn, Lucien Simon, Karl Hofer, Leon Underwood, John Costigan, Adolf Dehn, Louis Lozowick and Wanda Gag. Each year the nine contributing artists will be changed.

"Anti-Graphic" Photographs

What is an anti-graphic photograph? The Julien Levy Galleries in New York offer as examples the photography of Henri Cartier-Bresson, a young Frenchman, who has stimulated a new school of photographic practice in Europe. His photographs, which are said to represent "the un-analyzable residuum after all the usually accepted criterions for good photography have been put aside" are to be seen until Oct. 16.

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Among the Print Makers, Old and Modern

Nast's Phillippics Against Tammany in 1871 Seem Topical Today



"That's What's the Matter," Nast Cartoon in *Harper's Weekly*, Nov. 7, 1871, Before the Election. Courtesy New York Public Library.



"What Are You Laughing At? To the Victor Belong the Spoils," Nast Cartoon in *Harper's Weekly*, Nov. 25, 1871, After the Election. Courtesy New York Public Library.

Cartoons and caricatures are often overlooked and shunted aside as not quite worthy in a serious study of prints, and yet, says Frank Weitenkampf, curator of prints at the New York Public Library, in this field a certain amount of artistic ability must be present to enable the artist to bring out his ideas with force. Brains to evolve those ideas or to embody ideas furnished by others, is equally a prime necessity.

An artist who had both the "ability" and the "brains" was Thomas Nast, in Mr. Weitenkampf's opinion, and for this reason he "will ever remain one of the outstanding examples of the great possible force of pictorial satire." In a discussion in the library's *Bulletin* of its collection of Nast caricatures, which are chronologically arranged to show the artist's evolution from illustration into cartooning, Mr. Weitenkampf gives evidence that Nast's accomplishment "stands secure and unforgotten." Nast made his point by "telling juxtaposition of his figures and by an intense expression of moral conviction . . . His drawing was ever the means for stating his message . . . Nast never aired draughtsmanship, never displayed technique. There are no technical frills, no absorption in petty attention to the gestures of draughtsmanship . . . The idea is the thing; the drawing drives it in with sledge-hammer force."

Mr. Weitenkampf's contentions are easily affirmed by a study of the cartoons which Nast directed against the Tweed Ring. In these the artist reveals himself "primarily and before all a moralist" with a "burning zeal to right things" and a "flaming sense of righteousness." With fearless earnestness Nast exercised his

sledge-hammer force and utilized the face and figure of William M. Tweed himself for the underlining of characteristic traits. From the examples reproduced herewith, it is easy to concur with Mr. Weitenkampf that Nast's cartoons are undying. By a slight stretch of the imagination and a few minor changes the insolent attitude of the "boss at the ballot box" in 1871: "As long as I count the votes what are you going to do about it?" is applicable to certain situations today, and the surprise and indignation of the same boss on the ruins of a defeat, "What are you laughing at?" may from time to time be recurringly portentous.

Nast has been credited with the invention of some of the symbols that for years were part of the stock-in-trade of cartoonists: Labor's square paper cap, the "full dinner pail," the inflation rag baby of the 'seventies (which may again appear in cartoons) and particularly the Tammany tiger. He, more than once, drew on Shakespeare's plays to give an effec-

tive point to his drawings, a practice more prevalent in Nast's classical day than at present.

Nast illustrated the events of the Civil War for *Harper's Weekly*. On September 3, 1864, the periodical published his double-page drawing which was inspired by the cry of "Peace at any price." It was an emblematic picture showing Columbia weeping at the grave of Union soldiers, a companion of whom, crippled and unarmed, is shaking hands with an armed Confederate who stands with his foot on the grave. This picture, which was circulated by the million as a campaign document, is said to have made his reputation.

From the emblematic period he entered his strongest phase of political caricature. In the presidential campaign of 1872, in his anti-Greeley drawings, he was unrelenting in laying bare every little weakness in the record, attitude, even personal appearance of the author of the phrase "Go West, young man."



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Masterpieces

So successful has been the series of illustrated articles on masterpieces on display at the Art Institute's Century of Progress Exhibition, as written by C. J. Bulliet in the *Chicago Daily News* that the newspaper decided to publish in book form the first fifty nine printed. The volume, which has just appeared (*Chicago Daily News*; 50c) is being heartily welcomed by the army of readers who have been besieging the *News* to incorporate these articles in permanent form. Bound in an attractive paper cover, the book consists of 128 pages with full-page cuts printed on the right-hand page while Mr. Bulliet's inimitable comments and appreciations, in non-technical language, appear on the left.

The Art Institute has been most enthusiastic in its praise of Mr. Bulliet's series, saying that his comments on the paintings and on the lives of the artists are "fresh, original and reveal a world of deep and penetrating study."

As Mr. Bulliet points out in his introduction, the pictures for discussion were selected in an informal manner with no attempt to choose the "ten best." He considers all the pictures selected to be worthy. Except in connection with the article on Whistler's "Mother," no revisions of the articles have been made since their newspaper appearance because it was thought best to let the reader "have what it seems he wants."

Mr. Bulliet is continuing his series in the *Chicago Daily News* until the close of the Fair, and the remainder of the articles will be published in a companion volume to the present one.

The pictures which constitute the first volume are: "Arrangement in Black and Grey," Whistler; "Isabella of Bourbon," Velasquez; "Mme. Jeanne de Richmond and Her Son Eugene," David; "Portrait of Catherine Howard," Holbein; "Sunflowers," Gauguin; "A Dance at the Moulin de la Galette," Toulouse-Lautrec; "In the Garden," Manet; "The Uprising," Daumier; "The Assumption of the Virgin," El Greco; "Landscape-Spring," Segonzac; "Young Florentine Noblewoman," Bronzino; "The Bedroom at Arles," Van Gogh; "Queen Charlotte of England," Gainsborough; "Two Little Circus Girls," Renoir; "Mlle. Jeanne Gonin," Ingres; "John Johnstone of Alva, His Sister and Niece," Raeburn; "Cruci-

fixion," Lucas Cranach the Elder; "St. Eustace," Carpaccio; "Portrait of a Young Man," Hans Baldung; "Sunday on the Grande Jatte," Seurat; "Wounded Eurydice," Corot; "Portrait of Hubert Robert," Fragonard; "Woman With a Fan," Picasso; "Jesus Mocked by the Soldiers," Manet; "Young Girl at an Open Half-Door," Rembrandt; "White Plumes," Matisse; "Madonna and Child Enthroned," Unknown Painter; "Madonna and Child," Botticelli; "The Halberdier," Pontormo; "Mere Gregoire," Courbet; "American Gothic," Grant Wood; "Maj. Gen. Henry Dearborn," Gilbert Stuart; "Charlotte of France," Jean Clouet; "Roulin, The Postman," Van Gogh; "The Old Actress," Max Beckmann; "Gypsy Woman and Child," Modigliani; "Portrait of a Boy," Bortolotto; "Te Faaturuma," Gauguin; "Portrait of Edouard Manet," Fantin-Latour; "The Little School Mistress," Chardin; "Portrait of a Prince of Saxony," Lucas Cranach, the Elder; "The Laundresses," Degas; "Self-portrait," Fekke; "Mme. Cézanne in Blue," Cézanne; "The Wedding Dance," Breughel; "Nativity," Alt-dorfer; "The Toilet," Mary Cassatt; "Duchess of Alba," Goya; "Girl With Melons," Hofer; "Dog Barking at the Moon," Miro; "Portrait of a Girl," Aert De Gelder; "Louise Hallowyn," De Lyon; "The Lookout—All's Well," Homer; "Portrait of a Youth," Veneto; "Le Gourmet," Picasso; "Mother and Child," Epstein; "Self-portrait," Di Credi; "The Smokers," Brouwer; "Diana, the Huntress," Renoir; "San Donato of Arezzo and the Tax Collector," Da Vinci.

Jain Miniatures

The first of the "Oriental Studies" just published by the Freer Gallery of Art at the Smithsonian Institution, is "The Story of Kalaka" by W. Norman Brown.

The author, a professor of Sanskrit at the University of Pennsylvania and curator of Indian art at the Pennsylvania Museum of Art, here presents the texts, history, legends and miniature paintings of the Svetambara Jain Hagiographical work, "The Kalakacaryakatha," the results of his researches under a Guggenheim Foundation Fellowship.

The Western Indian school of miniature painting which the Svetambara Jain manuscripts exemplify, is, in Mr. Brown's opinion, of great importance in the history of Indian painting. It is, says Mr. Brown, the parent on the Indian side that in union with the Persian schools gave rise to the Rajput and Mughal styles. Despite the fact that Western Indian miniature art is important, very little literature on it is available and as a result many scholars are still to be found who are unaware of its existence. A reason which Mr. Brown advances for this ignorance is the comparative paucity of specimens in Europe and even in India. In the United States, the Museum of Fine Arts, Boston, has the best assemblage outside of Jain libraries in India. The Freer Gallery of Art in Washington, the Metropolitan Museum of Art and the Detroit Institute of Arts also have a few examples.

The book is decidedly technical, since many of the allusions are to Sanskrit writings and redactions of the Kalaka legends, which are copiously quoted, but it should prove invaluable to the student and research worker in Jainism and Indian folk-lore. There are 15 plates reproducing manuscript paintings, which are listed according to the chronological order of the manuscripts from which they have been taken.

Creative Design

Realizing that the field of design has been covered fairly amply, Herbert A. Fowler set out to write not "just another book" on the subject in "Modern Creative Design and Its Application" (Ann Arbor, Mich; Ann Arbor Press; \$4.50). He sought to consider in this work the difficulties faced by students of design, especially those who are sincerely desirous of developing their own creative powers and also to aid "the forward-looking teacher who is interested in helping the student to express his own creative thought."

Mr. Fowler, who is a professor at the University of Michigan, has had a great deal of experience in working with students of design and has recognized the fact that "set rules or recipes" are to be avoided and discouraged, but that basic principles which are universal, must be mastered. Hence, in making a theoretical statement he seeks to accompany it with an illustration direct from nature or from art forms.

The principles of design, the theory of color, geometric relations, nature and design, and pattern and design are all extensively treated. The illustrations are numerous and exceedingly helpful, being reproductions of work by students in the courses of decorative design in the College of Architecture of the University of Michigan. The author's purpose in selecting these illustrations was to give to the student reader material which was not beyond his understanding nor his ability to equal or excel.

In conclusion, Mr. Fowler recapitulates the basic principles, stating that principles, not rules, are needed in creative design and that a freedom from fear is an essential to success in the field. He stresses the need for an ability to draw, because "technique in any medium is a means to an end." Students will find this book a great aid in clearing up many obscure points, because of its lucidity and directness of statement. In trying to avoid insistence on "rule of thumb" methods, as well as trying to refrain from becoming too abstruse and theoretical, the author, confronted with many problems, managed to hold to the middle of the road throughout.

Archaeology and Humanism

The Martin Classical Lectures are delivered annually at Oberlin College on a Foundation established in honor of Charles Beebe Martin and are published for Oberlin by the Harvard University Press. The fourth volume in this series is "The Humanistic Value of Archaeology" by Rhys Carpenter, professor of classical archaeology in Bryn Mawr College, (Cambridge; Harvard University Press; \$1.50).

In four lectures, Professor Carpenter deals with the archaeological approach, its contribution to the study of classical architecture; archaeology and Homer (representing literature); archaeology and art and the humanistic value of archaeology.

The true justification for classical archaeology is not in the collecting and classifying of objects of antiquity but in the hope of making men better "by bringing them face to face with what is transcendently good in that most humanly valuable of all preceding civilizations" says Professor Carpenter in conclusion.

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In the Realm of Rare Books

A Rare Item

Washington's autographed copy of "The Contrast," written by Royall Taylor, the first American play given with success on the American stage, will appear in the first book sale of the season at the American Art Association-Anderson Galleries, the afternoon of Oct. 20. It is one of the items in the library of the late James Benjamin Wilbur of Manchester, Vermont. After making a fortune in ranching and banking in Colorado in the 80's, Mr. Wilbur organized the Royal Trust Company of Chicago, acting as president from 1896 to 1909. Following his retirement and removal to Vermont, he made historical research and book collecting his hobby, building up a remarkable collection, especially in the field of early and rare Vermont books.

"The Contrast" was printed in Philadelphia in 1790. A fine example of Washington's autograph appears on the title page of this rare book, which is in a contemporary red morocco binding. A 13 page list of subscribers is headed by Washington as the first subscriber, "The President of the United States," this being the copy for which he subscribed. It appeared in the sale of the effects of Lawrence Washington at Philadelphia in 1876. The frontispiece is of great interest. Engraved by Maverick, an early American engraver, from a painting by W. Dunlap, it comprises portraits of five of the cast, dressed as in the scene—Thomas Wignell, the comedian, as Brother Jonathan; Mr. Henry as Col. Manly; Mr. Hallam as Dimple; Mr. Morris as Vanrough; and Mrs. Morris as Charlotte, as set forth in an old handwritten memorandum on a flyleaf of the book. The play, a comedy in five acts, was first produced at the John Street Theatre in New York on April 16, 1787. It was later published by Thomas Wignell for subscribers only.

A series of autograph letters of Robert Louis Stevenson in the collection includes one written from boarding school to his father and mother when he was in his 14th year. Another Stevenson letter, written on Sept. 20, 1883, mentions "Treasure Island." Mr. Wilbur's set of Audubon's "Birds of America," with its 500 finely colored plates, is accompanied by an autograph letter of the author relating to this, the first royal octavo edition. Among the reference books are Evan's "American Bibliography" in ten volumes, Gilman's "Bibliography of Vermont," with Mr. Wilbur's manuscript additions; Sabin's "Dictionary of Books Relating to America;" and E. G. Kennedy's work on Whistler.

Gets Manuscript of 1135

George A. Plimpton, whose collection of rare manuscripts and books is said to be one of the largest outside the libraries, has acquired a copy of a manuscript by Rabino Maurus, one of Alcuin's pupils at Tours.

The original was written in the year 850 and deals with the history of France, the Popes, Rome and the lives of the Emperors. Mr. Plimpton's copy was made by a monk in 1135 and is written in early French on vellum and handsomely illustrated. The manuscript is fourteen feet long and written in four parallel columns.

Howard Gets Kansas City Post

Rossiter Howard is the new director of the Kansas City Art Institute.

J. F. Drake Dead

James F. Drake, whose succession of rare book stores in New York City have been considered landmarks by collectors since 1905, died after an illness of six months on Sept. 1, a few days before his seventieth birthday.

Mr. Drake was widely known in the United States and Europe as a dealer in rare books, first editions and autographs. His extensive knowledge was often in demand, both by collectors and other dealers, and he was said to have a kind of prophetic quality which he utilized freely for the benefit of others as well as himself. Year after year bibliophiles from many cities and even from foreign countries browsed among the treasures of the Drake shop, which ranged from books before Shakespeare's time to first editions of living authors.

At auctions Mr. Drake was a familiar figure and often his bids were outstandingly high. One of the largest prices he paid for a book was \$35,000 for the manuscript of the Pembroke "Book of Hours."

Mr. Drake is survived by his two sons, Marston and Elliott, who have assisted their father in the management of James F. Drake, Inc., since 1922 and will continue to run the business in its present new headquarters at 24 West 40th St.

Celebrate Rare Book Gift

In August, 1733, after a hazardous nine weeks' journey overseas, a gift of one thousand volumes "judiciously selected for the use of students in various departments of learning" arrived at Yale University from George Berkeley, Dean of Derry and later Bishop of Cloyne.

In commemoration of the second centenary of Berkeley's gift an exhibition is being held in the Yale Memorabilia Room. It consists mainly of original documents relating to Berkeley's various donations to the college and many of the volumes he presented. More than half of the original shipment of books still survives.

George Berkeley was neither a graduate of Yale nor a resident of New Haven but made the generous donation to the college because of his friendship and esteem for two of its alumni, the Rev. Samuel Johnson and Jared Eliot, and a regard for the "College in Connecticut which breeds the best clergymen and most learned of any college in America."

Enlarge Huntington Gallery

The Henry E. Huntington Library and Art Gallery at San Marino, Cal., has closed its public exhibitions until Nov. 1, to permit alterations in the buildings. It has long been the plan of the trustees to have one of the wings of the art gallery reconstructed to make room for the proper hanging of the most important of the Huntington paintings. Although the present art gallery will be disturbed as little as possible, it is proposed to spread the paintings over a larger area and to place some of them in the new gallery, where space and light will be most favorable. In the library certain alterations will be effected which will make more attractive the permanent exhibits of books and manuscripts.

More than 25,000 visitors came to the institution during July and August, bringing the total attendance since last October to 110,000. Prominent among the groups to see the exhibitions this Summer were large classes from colleges and universities in California.

Art Schools

Phillips School

The Phillips Memorial Gallery, Washington, announces the organization of a new school of painting, the Gallery School of Art, located in the Studio House at 1614 Twenty-First Street, N. W. The school is launched under the personal direction of C. Law Watkins, associate director of the Phillips Memorial Gallery. Robert Franklin Gates is the assistant director, and Margaret Casey Gates the executive secretary.

The founding of this school is in line with the policy of the gallery to serve as a laboratory for art students and collectors. The wide scope of the gallery's collection—one of the few museums to represent adequately the work of living painters of many lands, combined with the finest of the old masters—is ideal for Mr. Watkins' plan of teaching. The founders of the school state in the foreword of the catalogue their belief that "the wisest and best teachers are the masterpieces of ancient and modern art, and that the logical art school is in direct association with a great collection."

Thus the class instruction will interpret the principles employed by the old and the new masters, and will lend technical assistance. The catalogue outlines eight different courses in elementary and advanced painting, all based on the Phillips collection and the Phillips publications. Available for intimate study in the gallery are works by the earlier masters—El Greco, Chardin, Constable, Delacroix, Daumier, Corot, Puvion de Chavannes, Whistler, Eakins, Homer, Ryder and Inness. The newer influences are fully represented through Cézanne, Van Gogh, Gauguin, Monet, Manet, Renoir, Picasso, Matisse, their associates and followers.

Monte Crews Joins Staff

Monte Crews, staff artist of *Liberty Magazine* and a leader in the field of illustration, has joined the faculty of the Phoenix Art Institute, New York. He was a pupil of John H. Vanderpoel at the Chicago Art Institute. He later studied with Thomas Fogarty and J. Walter Taylor. Starting in 1925, Mr. Crews taught at the Kansas City Art Institute for six years, at the same time working as illustrator for the *American Magazine*, *Red Book*, *Colliers* and other popular publications.

Other members of the Phoenix Art Institute faculty are: Thomas Fogarty, illustration; Franklin Booth, composition and life; Gordon Stevenson, portrait; Norman Rockwell, cover design; Walter Beach Humphrey, commercial art and lettering; Leon Carroll, advanced advertising art; Margaret Craven Wilbur, sculpture; Constantin Alajalov, style drawing; John Waters, antique and still life painting and L. M. Phoenix, advanced color.

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Art in the Schools

Art education in the public schools of the nation has received severe blows because of the prevalent custom of city governments to use the depression as an excuse for eliminating art from the curricula that they may save money to keep their political machines going. The claim is being made that only the traditional "Three R's" are necessary and that art education is non-essential to American youth. In opposition to this view *THE ART DIGEST*, through the courtesy of the Southern California Art Teachers Association, recently printed a series of opinions of leaders in many fields. A second series of opinions from the same source follows:

Lawrence Tibbett, famous baritone of the Metropolitan Opera Company—"I feel that the value of art education in all its branches cannot be over-estimated. The various art expressions have as their basic principle the reflection and interpretation of life. Particularly in times like these when we have seen the dire results of having little or no idealism or appreciation of the beautiful in life, we should concentrate on the aesthetic and spiritual values rather than upon the material."

Dr. Julius Klein, former Assistant Secretary of Commerce—"We should certainly not minimize the importance of the aesthetic pleasure to be derived from an enlargement of the scope and sphere of art in our American life. It provides a channel for wholesome creative impulse, it means enrichment of personality, a salutary growth in appreciation and discrimination, helping to mould better and happier citizens. Art teaching as a factor leading toward that end should suffer no impairment now."

Mrs. Letitia J. Lytle, president, Los Angeles Parent-Teacher Association—"Art education in our schools is concerned with giving a training which will function in everyday living. Our modern conception of an art course in school is one which is integrated with the pupils' experience and growth interests in every situation in school and at home. As the pupil paints, models in clay, builds a boat, makes a bouquet, arranges the bulletin board, helps hang an exhibit, plans a portfolio or enjoys a finely illustrated book, he is strengthening his ability in art judgment. This stimulating of his aesthetic ideals contributes to the development of his character and social responsibilities."

Harley J. Earl, director of the art and color section of General Motors Corporation—"As art relates to motor cars, there is nothing theoretical about the importance of good design. If the American public disregards pleasing line and color, then the automotive industry is spending millions of dollars every year upon meaningless frills. For the industry is proceeding on the assumption that the appearance of motor cars is a factor not less vital to sales than performance itself. Experience has shown that mechanical superiority alone is not sufficient to insure an eager reception by the public; that performance without good looks is no more desirable than good

looks without performance. The attitude of General Motors is more or less typical of the attitude throughout the industry today. Were color and design unimportant, our company could save millions annually by dispensing with re-styling."

A Design Workshop

With the Ringling Museum of Art as a nucleus for an art center, the Design Workshop has been established at Sarasota, Fla., by John Gee and Kraemer Kittredge, alumni of the Art Institute of Chicago. Pearson Conrad, Jr., printmaker, and Paul Simonsen, New York etcher, complete a guild whose purpose will be to utilize the abundant subject matter along gulf, bayou and river which makes the West Coast of Florida so ideal a place for artists. Semi-tropical vegetation and abundant sunshine add to Sarasota's advantages.

Aside from the professional classes in painting, color theory, design and composition, the Design Workshop will give special attention to those who have little or no art training but would enjoy playing intelligently with color and form under professional guidance. Non-professional courses in outdoor painting will be conducted for these by Mr. Kittredge. Winter visitors who may desire to continue their art activities also will be accommodated.

A unique feature of the enterprise is the Saturday morning class for children up to 13. John Gee, internationally known illustrator of children's books, will collaborate with Mr. Kittredge in freely experimenting to bring out the potentialities of each child.

Saturday Extension Course

Special Saturday extension courses are being given at the New York School of Fine and Applied Art. This year the program has been enlarged to include many new phases in the various fields of industrial design. Also three short courses, each consisting of six Saturday morning sessions, are offered for the first time to those who cannot enroll for the complete Saturday extension course. One of these courses is devoted to technical facility in lithography; another deals with the creating and designing of art objects in new and unusual materials.

The regular extension courses include classes in interior architecture and decoration, graphic advertising and illustration, costume designing, illustration, water color painting, life drawing, and special classes for children of primary, secondary and high school ages.

Criticism for Non-Members

The George Luchs School of Painting has a new feature this year which should prove beneficial to advanced students and professionals. In the new enlarged quarters a definite day will be set aside for non-members of the school to bring their canvases to Mr. Luchs, who will assist them in solving any particular problem they have in mind.

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A Review of the Field in Art Education

A Museum Venture

As a result of a conference with the principals of the public schools of New York City, the Metropolitan Museum of Art has decided to concentrate its educational program on the city's high school students for the ensuing year. It has been planned to teach art history rather than art from the museum exhibits.

The program will include a series of four lectures, illustrated by slides, in the nine high schools on Manhattan Island. Each of these high schools has about five thousand pupils and an auditorium accommodating as a rule about twelve hundred. In order to give these four lectures to all the pupils of the high schools on Manhattan Island alone, it will probably be necessary to repeat each lecture thirty-six times, making a total of 144 lectures with a probable average attendance of 1,200 at each lecture. It is hoped that after the lectures the scholars may make individual visits to the museum, perhaps bringing their parents with them, seeking out the exhibits discussed in the lectures and write about them.

William Sloane Coffin, president of the museum, in the *Bulletin* said that "such self-instruction breeds originality and is the best type of thought in the subjects covered by art museums."

"Progressive educators realize," Mr. Coffin continued, "that if, in accordance with the codes now being adopted, mechanics in the future are to work but thirty-five hours a week and clerks forty hours the acquisition of a cultural background becomes an essential part of the education of every child, in order that at least a part of the hours of leisure may be happily spent in intellectual pursuits."

Innovations in Curriculum

The beginning of the Fall semester marks the fifteenth year of the Metropolitan Art School in New York.

Michel Jacobs, director of the school, announces a number of innovations in the curriculum for the ensuing year. A pictorial composition class will be held on Friday mornings with models posed in settings to make illustrations and pictorial compositions. A series of lectures on color, dynamic symmetry and perspective will be given by Mr. Jacobs on Tuesday afternoons from 5:30 to 6:30, illustrated with lantern slides, drawings and paintings. Another series of lectures will be held on Thursday afternoons from 5:30 to 6:30 by Victor Perard on anatomy. Mr. Perard will devote each lecture to various sections of the human figure. The hours of both these series have been specially arranged to accommodate those who cannot attend either the evening or the day sessions.

Art Students League Awards 25 Scholarships



Nine of ten New Instructors at the Art Students' League of New York—Standing, Left to Right: Yasuo Kuniyoshi, Warren Chappell, Harry Sternberg, James W. Williamson, Jules Gotlieb. Seated, Left to Right: Raphael Soyer, Eugene G. Steinhol, Denys Wortman, George Picken.

The picture-painting postman, the Norwegian iron worker and the Y. M. C. A. secretary, among the 25 amateur artists who won scholarships in the recent competition held by the Art Students League of New York, are assured a wide range of instructors under which to study a new and exceedingly lucrative profession. The 26 ranking contemporary artists named as League instructors for 1933-34 include ten who join the staff this year. Nine of the newcomers are shown in the accompanying reproduction. Alexander Brook, unable to attend the above face-the-camera session, is the tenth of the new instructors.

The League's contest for scholarships to the "most deserving" amateurs was inaugurated May 15, as part of its "five-point plan" to further the cause of art. Eliminations reduced the original field of 1,115 candidates to 596. In this final group were men and women ranging in age from 17 to 70, natives of 36 states of the union, Canada, Mexico, the West Indies, South America, Africa, Asia, the Philippines and 23 European nations. More than 200 different occupations were represented. There

were more than 40 aspiring housewives, besides accountants, unemployed actors, barbers, bookkeepers, policemen, cooks, lawyers, plumbers, seamen, soldiers and students. Men outnumbered women three to two. The majority were under 30. One year was the average duration of art training; and 25 per cent were without previous art instruction. The romance of an artist's life, as presented in fiction, in newspapers and in periodicals, has, evidently, reached everybody.

The contest closed with a judging exhibition in which 503 pieces, the pick of 10,000 paintings and drawings, were on view in the League's gallery, Sept. 8 to 16. Of great interest to lay visitors were the letter carrier's "Lady Godiva" covered with cellophane, the iron worker's "Norse Landscape" and the policeman's "Madonna, 1933." The jury which judged this vast exhibition was composed of the League Board of Control—Lynn Fausett, president; Reginald Marsh, vice-president; Richard N. Kingsbury, P. Ingemann Sekaer, Denise G. Imhoff, David H. Morrison, and Edmund Yaghjian. Twenty-five exhibitors re-

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ceived scholarships carrying free tuition in any class selected by the winner for the 58th year of the league, Oct. 2-May 26. Four competing in the non-scholarship division were given awards of merit; 25 others received honorable mention.

The prize-winning paintings will be exhibited in the League gallery from Oct. 17 to 28. Mr. Marsh, exhibition chairman, is now booking engagements for out of town exhibitions.

The scholarship winners, with their occupations and ages, follow:

Charles Pierro, letter carrier, 26; Bernhard H. Bernsten, iron worker, 33; Alice Burch, professional singer, 24; Charles E. Pont, carpenter, 35; John Park Atkins, art student, 27; William Ellisworth Artis, student, 19; Abbie Candlin, artist and housewife, "over 30;" Antonio Colombo, art student, 19; Frederick L. Fredrickson, a handyman, 28; Warren W. Gridley, student, 19; Gene Hays, secretary, 29; George Kanelous, student, 18; William Karp, lawyer, 28; Albert S. Kelley, student, 25; Angus MacNaughten, unemployed clerk, 29; Sarah Newman, graduate student, unemployed; Evangeline St. Claire, student, 26; William A. Soles, student, 19; Toby Soloway, art student, 20; Sakari Suzuki, gardener, 20; Stuyvesant Van Veen, artist, 23; George R. Brubaker, part time Y. M. C. A. secretary, 24; Nan Lurie, unemployed salesclerk, 24; Einar Larssen, hairdresser, 22; and Robert J. Lovell, layout artist, 22.

Saugatuck's School

The Summer School of Painting at Saugatuck, Mich., bringing to a close its 23rd season of outdoor instruction, sounds an encouraging note in this field. Registration was greater and, according to Frederick F. Fursman, director, all signs point to a steady and healthy growth in art appreciation.

The chief aim of this school has been freedom in the attack and the development of a canvas. Mr. Fursman, who acts as instructor in figure painting, is assisted in this purpose by Albert Krehbiel, who teaches landscape. The student is unhampered by theory and method until he asks for it. Each instructor, hoping that a fine thing is in the making, acts as a guide only.

An important asset of the school is its environment. The Ox Bow Inn, situated on a lagoon which was formerly the main outlet of the Kalamazoo River, houses and feeds the students. It is owned and operated by the school, and as it is not readily accessible to the tourist, is in a sense a true artists' colony. One of the most popular phases of the school is the absence of so-called "fine art talk." The artistic pose is so little in evidence that the artist can be distinguished from the visitor only by his paraphernalia.

Monty Lewis Class Shows

The Meeting House of Lawrence, L. I., announces an exhibition of work by members of the art class under the direction of Monty Lewis, from Oct. 2 to 14.

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A School's Story



Chicago World's Fair Inspiration,
by Marjorie Jean Logan.

To commemorate its tenth anniversary, the Traphagen School of Fashion has published "The Silhouette," a striking year book of its activities. Margaret Wallace, of the Traphagen faculty edited the volume and Ruth Lion of the class of '33 designed the cover.

In the book Miss Traphagen, the director, gives an account of the circumstances surrounding the inception of the school in 1923 and a history of its rapid growth during the last ten years. Many of the Traphagen students have become notably successful in the field of design, among them being Melisse of Lord and Taylor's, Gladys Parker of "Flapper Fanny" fame and Joseph Whitehead.

Other interesting features embody the activities of the school's employment bureau, which co-operates with manufacturers, stores and the general trade as well as with the teaching field and board of education; illustrations of the work of the Summer, day and evening classes of the year; practical tie-ups in the students' work with museums, libraries, American manufacturers and department stores; the school's library of 7,500 volumes and its collection of authentic costumes from all parts of the world.

Designing textiles forms a large part of the work at the Traphagen School, and the students are given an opportunity to show originality. They learn to select and carry out designs for various fabrics and to surmount technical difficulties. They visit mills, hear illustrated lectures on processes and learn what happens to designs after they leave the drawing board. During the semester just passed the lines and masses of the Chicago World's Fair buildings were used as an inspiration for silk patterns by some of the students. Herewith reproduced is a development of this theme by Marjorie Jean Logan, a first year student, which appears in the section devoted to textiles in "Silhouette."

Results

"This model," said P. Lapis Lazuli, pointing to the nude on his easel, "charged me \$5 an hour. But I have a lot to show for it."

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Great Calendar of U. S. and Canadian Exhibitions

DEL MONTE, CAL.
Del Monte Art Gallery—Oct.: Paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Oct.: New show by active members. Fern Burford Galleries—Oct.: Paintings, California artists.

LA JOLLA, CAL.
La Jolla Art Association—Oct. 2-30: Contemporary artists of San Diego.

LOS ANGELES, CAL.
Los Angeles Museum—Oct.: Contemporary European art (The Blue Four); Annual exhibit California Water Color Society; Drawings of Hoover Dam, William Woollett. Halsey Galleries—Oct. 2-21: Exhibition by Esther, Helen and Margaret Bruton. Foundation of Western Art—Oct.: Western etchers and print makers.

MORRO BAY, CAL.
The Picture Shop—Oct.: Work of local artists.

OAKLAND, CAL.
Oakland Art Gallery—Oct. 8-Nov. 5: First annual exhibition of water colors, pastels, drawings and prints.

PASADENA, CAL.
Grace Nicholson Galleries—Oct.: Oriental paintings and objects of art.

SAN DIEGO, CAL.
Fine Arts Gallery—To Oct. 15: Fine Arts Gallery permanent collection. Oct. 15-30: Sculpture, S. Cartaino Scarpitta; fanciful pastels, Jean Goodwin; European and other stamps.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Oct. 19: Work of George Biddle; self-portraits, California artists. M. H. DeYoung Memorial Museum—To Oct. 23: Photographs Johan Hagemeyer. To Oct. 29: Contemporary prints; wood engravings, Paul Landacre; lithographs and drawings, Conrad Buff; contemporary ecclesiastical exhibition. Ansel Adams Gallery—Oct.: Photographs. Art Center—Oct. 2-14: Paintings, Elinore Guttridge.

DENVER, COLO.
Denver Art Museum—Oct.: Museum's collection.

WASHINGTON, D. C.
Library of Congress—Oct.: Cabinet of American illustrators. Corcoran Gallery—Oct. 15-Nov. 27: Mountain handicrafts from Southern Highland Handicraft Guild, (A. F. A.). Division of Graphic Arts (Smithsonian Institution)—Oct. 2-29: Humorous drypoints, John Groth. National Gallery of Art (Smithsonian Institution)—Oct.: Gellatly Art Collection.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—To Oct. 25: Permanent collection of paintings and pen and ink drawings, Howard Pyle.

ATLANTA, GA.
High Museum of Art—To Oct. 15: Historical paintings of Georgia, Wilbur G. Kurtz.

HONOLULU, HAWAII
Honolulu Academy of Arts—To Oct. 15: Marco Polo educational exhibit; abstract paintings; Chinese prints (College Art loan exhibit).

CHICAGO, ILL.
Art Institute—To Nov. 1: Century of Progress Exhibit of Art. Arthur Ackermann—Oct.: English paintings and prints. Carson Pirie Scott & Co.—Oct.: Old Masters. Chicago Galleries Association—Oct. 1-31: Oil paintings Carl Brandner, Wilbur G. Adam, Gaspar J. Ruffolo; sculpture, C. Warner Williams. M. O'Brien & Son—Oct.: Prints in the Japanese manner, Bertha Luma, Elyse Lord and Dorsey P. Tyson. Increase Robinson Gallery—To Oct. 14: Photographs by Edward Weston; water colors by Midwestern artists; water colors, John Pratt. Roullier Art Galleries—Oct.: Collectors prints of all periods; modern French drawings.

RICHMOND, IND.
Art Association—Oct. 8-30: 27th Annual Richmond Painters' exhibit.

DES MOINES, IA.
City Library Gallery—Oct. 8-27: Paintings and sculpture, Iowa Artists' Club.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Oct. 1-Nov. 1: Paintings, drawings and prints Roberto Montenegro (Art Assoc. of N. O.). Arts and Crafts Club—Oct.: Invitation Show.

BALTIMORE, MD.
Maryland Institute—To Oct. 11: Students work Day & Night Schools. Oct. 12-29: Water colors, Everett L. Bryant.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Oct. 2-23: The Dance in Modern Art.

BOSTON, MASS.
Museum of Fine Arts—Oct. 5-Nov. 10: American Folk Art exhibit. Boston Art Club—Oct. 5-21: Oils and portraits, Harold M. Brett, water colors, George Peares Ennis. Doll & Richards Goodman-Walker Galleries—To Oct. 13: Paintings, A. F. Levinson. Goodspeed's Book Shop—To Oct. 7: Recent Chinese etchings and lithographs, Thomas Handforth. Oct. 9-21: Paintings and oil sketches of World War, C. Barbaro. Robert C. Vose Galleries—Oct. 23-Nov. 4: Work, Percy Crosby.

HINGHAM CENTER, MASS.
Print Corner—To Oct. 15: Recent etchings, Thomas Handforth; aquatints, John Taylor Arms.

PITTSFIELD, MASS.
Berkshire Museum—Oct. 4-29: Pittsfield Art League Annual exhibit.

SPRINGFIELD, MASS.
Museum of Fine Arts—Oct. 7-31: Group XVIIIth century paintings; contemporary Americans. George Walter Vincent Smith Art Gallery—Oct. 1-22: Water colors by Springfield artists.

WORCESTER, MASS.
Worcester Art Museum—Oct.: Permanent collections.

DETROIT, MICH.
Detroit Institute of Arts—Oct. 3-31: "America Before the Machine Age."

MUSKEGON, MICH.
Hackley Art Gallery—Oct. 1-30: Old English Sporting prints and models of clipper and sporting ships.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—Oct.: Permanent collection.

JACKSON, MISS.
Municipal Club Art Gallery—Oct.: Paintings, Marie A. Hull.

ST. LOUIS, MO.
City Art Museum—To Oct. 31: 28th Annual Exhibition of paintings by American artists.

SPRINGFIELD, MO.
Southwest Teachers College—To Oct. 15: Paintings and lithographs, Ida Ten Eyck O'Keeffe. Art Museum—To Oct. 15: Work of Summer students museum art school.

MANCHESTER, N. H.
Currier Gallery of Art—Oct.: Oils loaned by Vose Galleries; Oils, Roy M. Mason; colored block prints, Frances Gearhart; water colors, Tonita Pena.

MONTCLAIR, N. J.
Montclair Art Museum—Oct. 8-29: Loan collection of portraits; paintings by Blakelock.

NEVARK, N. J.
Newark Museum—Oct.: Design in Sculpture; Jaehne loan collection of Netsuke; arms and armor; Victorian taste in the arts.

ALBANY, N. Y.
Albany Institute of History and Art—Oct.: Pastels, Ralph S. Rowntree; oils and water colors, Dr. R. J. Erickson.

BUFFALO, N. Y.
Albright Art Gallery—Oct. 1-29: The Art of Mickey Mouse; photographs, Jose Clemente Orozco; 50 modern prints.

ELMIRA, N. Y.
Arnot Art Gallery—Oct.: Oil paintings, Regina, Martin Gates.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Oct.: Islamic Miniature Painting and book illumination; Lace Shawls of the XIXth century. Arthur Ackermann & Son (50 East 57th St.)—Oct.: English sporting prints. An American Place (509 Madison Ave.)—Oct. 16-Nov. 20: Exhibition of John Marin's water colors (1908-1933). Argent Galleries (42 West 57th St.)—Oct. 1-15: Paintings and sculpture, National Association of Women Painters and Sculptors. Averell House (142 East 53rd St.)—Oct.: Garden sculpture and accessories. Belmont Galleries (576 Madison Ave.)—Oct.: Old Masters. Brummer Gallery (55 East 57th St.)—Oct.: Old Masters. Carnegie Hall Art Gallery (154 West 57th St.)—Oct.: Exhibition by artists of Carnegie Hall. Celo Art Galleries (688 Lexington Ave.)—Oct.: Paintings of American and foreign schools. Cas-Delbo Art Galleries (La Maison Francaise, Rockefeller Center)—Oct.: Original drawings and water colors, French masters; sculpture, Richmond Barthe. Ralph M. Chalt (600 Madison Ave.)—Oct.: Chinese porcelains and bronzes. Leonard Clayton Gallery (108 East 57th St.)—

To Oct. 10: Paintings, water colors and prints by American artists. Cronyn & Lowndes Galleries (11 E. 57th St.)—Oct.: Paintings, water colors and prints by Americans. Contemporary Arts (41 West 54th St.)—To Oct. 7: Painting and sculpture, by wives of painters and sculptors. Oct. 9-28: Paintings, Eugene Ludins. Delphic Studios (9 East 57th St.)—Oct. 2-15: Photographs of Mexico, Anton Bruehl; painting, Eloisa Schwab. Eighth Street Gallery (61 West 8th St.)—Oct. 2-23: Group show of recent paintings and sculpture by contemporary Americans. Ehrlich Galleries (38 East 57th St.)—Oct.: Paintings, Roger Fry; antique English furniture and pewter. Ferargil Galleries (63 East 57th St.)—To Oct. 8: Pastels, H. V. K. Henderson; colonial portraits; new collectors exhibition, water colors, etchings and drawings. Grand Central Art Galleries (15 Vanderbilt Ave.)—Oct. 2-24: Prints, "Pop" Hart; Oct. 15-30: Water colors, drawings and prints, George Wright. Grand Central Art Galleries—Fifth Avenue Branch (Fifth Ave. & 51st St.)—Oct. 10-21: Bredin Memorial exhibition. Gallery 144 West 13th Street—Oct.: Choice Examples of living art. Pascal M. Gatterdam (145 West 57th St.)—Oct.: Contemporary American paintings. Jacob Hirsch (30 West 54th St.)—Oct.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. Keppel Galleries (16 East 57th St.)—Oct. 4-28: Etchings, D. Y. Cameron. M. Knoedler & Co. (14 East 57th St.)—Oct.: 50 Masterpieces of graphic art supplementing "A Century of Progress in Print Making." John Levy Galleries (1 East 57th St.)—Oct.: Old Masters. Julien Levy Gallery (602 Madison Ave.)—To Oct. 19: Anti-Graphic Photography. Henri Cartier-Bresson. Macbeth Gallery (15 East 57th St.)—Oct.: Contemporary Americans. Metropolitan Galleries (730 Fifth Ave.)—Oct.: Old Masters. Midtown Galleries (559 Fifth Ave.)—Oct.: Group Show. Milch Galleries (108 West 57th St.)—Oct.: New paintings by American artists. Morton Galleries (130 West 57th St.)—Oct. 9-31: Annual Water Color Show. Museum of Modern Art (11 West 53rd St.)—Oct. 4-28: Exhibition of Modern European art. National Art Club (110 East 19th St.)—Oct. 26-Nov. 24: 28th Annual exhibition of Books of the Year. Newhouse Galleries (578 Madison Ave.)—Oct.: Old Masters. Public Library (Fifth Ave. & 42nd St.)—Oct.: Bookplates; "Winter" an exhibition of prints. Rabinovitch School (142 West 57th St.)—To Oct. 7: Photographs by Knox Hall Montgomery. Salmagundi Club (47 Fifth Ave.)—Oct. 29-Nov. 3: Annual exhibition of pencil drawings, etchings, black and white illustrations, sanguine sketches and lithographs. Schwartz Galleries (507 Madison Ave.)—To Oct. 14: Drawings, water colors, etchings of American Locomotives, O. Kuhler. Jacques Seligmann & Co. (3 East 51st St.)—Permanent: Paintings, sculpture, tapestries. Schultheis Galleries (142 Fulton St.)—Permanent: Works of art by American and foreign artists. E. & A. Silberman (32 East 57th St.)—Permanent: Old Masters and Objects of Art. E. Weyhe (794 Lexington Ave.)—To Oct. 15: Modern New York Views in the graphic arts. Wildenstein Galleries (19 East 64th St.)—Oct.: Selected French paintings, and Old Masters. Valentine Gallery (60 East 57th St.)—Oct.: Selected modern French paintings. Howard Young Galleries (677 Fifth Ave.)—Oct. 2-14: Oils and water colors of Spain, J. Barry Greene.

ROCHESTER, N. Y.
Memorial Art Gallery—Oct.: Comparisons and contrasts; work done in Gallery classes; exhibition of prints.

STATEN ISLAND, N. Y.
Staten Island Institute of Arts—To Oct. 4: Water colors, Frederick Stoddard. Oct.: Memorial exhibit of paintings, Ernest Beaumont.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Oct.: Southwest-

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CHARLOTTE, N. C.
Charlotte Woman's Club—To Oct. 11: 11th Circuit exhibition (So. States Art League).

CINCINNATI, O.
Cincinnati Art Museum—Oct.: Permanent collection.

CLEVELAND, O.
Cleveland Museum of Art—Oct. 4-Nov. 5: 50th Anniversary exhibition of the Cleveland School of Art.

COLUMBUS, O.
Columbus Gallery of Fine Arts—Oct.: Water colors, John Singer Sargent (M. Knoedler's); American paintings (Robert C. Vose Gallery).

TOLEDO, O.
Toledo Museum of Art—Oct.: Permanent collection.

PORTLAND, O.
Portland Art Association—Oct. 1-29: "The Six Painters" (College Art Association); "Ten American Photographers."

NEW HOPE, PA.
Phillips Mill—To Oct. 30: Fall exhibition, Delaware River Valley artists.

PHILADELPHIA, PA.
Pennsylvania Museum of Art—Oct. 7-Nov. 20: Porcelain (including Lorimer collection).

PLASTIC CLUB—Oct. 11-Nov. 3: Exhibition of sketches, studies and experiments by members.
Art Alliance—To Oct. 8: Costume Designs, Natalia Hays Hammond. To Oct. 13: Caricatures, Mellon Galleries—Oct. 4-24: "An American Group."

PITTSBURGH, PA.
Carnegie Institute—Oct. 19-Dec. 10: 31st Carnegie Institute International exhibit of modern paintings.

DALLAS, TEX.
Museum of Fine Arts—Oct. 1-25: Book jackets collected by Lloyd Lange Kolins, Fair Park Gallery—Oct. 7-22: Collection of American and foreign paintings showing changes in the last 150 years.

RICHMOND, VA.
Richmond Academy of Arts—To Oct. 15: Woodcuts from "Old Charleston," Charles W. Smith; lithographs, Theo. Ballou White; paintings, Dunn Carter.

SEATTLE, WASH.
Seattle Art Museum—Oct.: Museum's collection of paintings and sculpture.

MILWAUKEE, WIS.
Milwaukee Art Institute—Oct.: 1st exhibition of work by members of the State Ass. of Wis. Architects; exhibition of English paintings and Old Masters; water colors, Holger Jensen (Carson Pirie Scott); painting, Dudley C. Watson and Geo. Buehr; etchings, John Groth; photo pictorialists.

OSHKOSH, WIS.
Oshkosh Public Museum—Oct.: Ship paintings and models.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Print Makers Exhibition, at the Los Angeles Museum, March 1-31, 1934. Closing date for entries, Feb. 7. Closing date for entry cards, Feb. 1st. Open to all. Media: Any graphic medium except monotype. No exhibition fee. Awards: gold, silver and bronze medals. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

AMERICAN FEDERATION OF ARTS—Second "Fifty Color Prints of the Year," to be circulated by the American Federation of Arts. Opening and closing dates not announced. Closing date for entries and entry cards, Nov. 4. Open to any print makers in the United States and Canada. Media: Any graphic medium in color except monotype. Exhibition fee, \$2 (In case no prints accepted \$1 refunded). No prizes. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: Oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

CALIFORNIA WATER COLOR SOCIETY—13th Annual Exhibition of Water Colors, at the Los Angeles Museum, Oct. 5 to Nov. 12. Closing date for entries, Sept. 27. Closing date for entry cards, Sept. 27. Open to any artist (Club fee of \$6.50 if accepted). Media: water colors. Prizes and awards not decided. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute of Chicago, March 29-June 3. Closing date for entry cards, Feb. 20. Receiving date for entries, Feb. 21-March 1. Open to all. Media: Water colors, pastels, drawings, monotypes, miniatures. Awards: Six prizes totaling \$2,000. No exhibition fee. Address: Robert B. Harshe, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, at the Art Institute of Chicago, March 29-June 3. Closing date for entries not announced. Open to all contemporary artists. Media: Etchings, aquatints, drypoints, engravings, softgrounds. No exhibition fee. Awards: Three prizes totaling \$225. Address for information: Print Department, Art Institute of Chicago.

HOOSIER SALON—10th Annual Hoosier Salon, at the Marshall Field Picture Galleries, Chicago, Jan. 27 through Feb. 10, 1934. Closing date for entries, Jan. 19. Closing date for entry cards, Jan. 12. Open to Indiana-born artists, those receiving art education in the state, residents of the state for more than one year, artists who have left the state but who resided there five years or more. Exhibition fee, \$5. Media: oils, water colors, sculpture, pastels, etchings, wood blocks. Large number of prizes, amounts not announced. Address for information: Hoosier Art Gallery, 211 W. Wacker Drive, Room 724, Chicago.

New York, N. Y.

AMERICAN WATER COLOR SOCIETY—67th Annual Exhibition of the American Water Color Society, at the American Fine Arts Building, 215 W. 57th St., Nov. 2 through Nov. 19. Entries received on Oct. 26 only, at 210 W. 58th St. Out of town exhibitors should deliver works to their New York agents at an early date. Open to all. Exhibition fee to non-members, \$1 for each entry label. Media: water colors and pastels not previously exhibited in New York. Awards: Society's silver medal of merit; purchase prizes: Lloyd C. Griscom, \$150; William Church Osborn, \$150; William Adams Delano, \$100; George A. Zabriskie, \$250. Address for information: The Secretary, American Water Color Society, 215 West 57th St., New York.

NATIONAL ACADEMY OF DESIGN—109th Annual Exhibition of the N. A. D., at the American Fine Arts Building. Opening date not set, closing date, April 15, 1934. Receiving date for entries, Feb. 28 and March 1. Open to members and non-members. Media: oils and sculpture and black and whites, not previously exhibited in New York. No exhibition fee. Prizes and awards: Thomas B. Clark, \$300; Julius Hallgarten prizes, \$300, \$200, \$100; Altman prizes, \$1,000 and \$500; Isaac N. Maynard, \$100; Salsus Medal of Merit, Ellen P. Speyer Memorial, \$300; Adolph and Clara Oborg, \$500. Address for information: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 West 57th St., New York.

SOCIETY OF AMERICAN ETCHERS—18th Annual Exhibition, at the National Arts Club, 15 Gramercy Park, Nov. 28 to Dec. 26. Closing date for entries, Nov. 27. Closing date for entry cards, Oct. 21. Open to all artists in the metal plate medium. Media: etching, drypoint, aquatint, mezzotint, color prints. Entry fee, \$1. Prizes: Mrs. Henry F. Noyes, \$50; Kate W. Arms Memorial, \$25; John Taylor Arms, \$25. Address for information: Margaret B. Hayes, 93 Brookview Ave., Bridgeport, Conn.

Philadelphia, Pa.

PHILADELPHIA SOCIETY OF ETCHERS—Seventh Annual Exhibition, at the Newman Galleries, Phila., opening Oct. 30, and at the Grand Central Art Galleries, N. Y., opening Dec. 5. Closing date for entries, Oct. 15, at the society's Philadelphia address. Open to all print makers. Media: all metal plate media. Exhibition fee to non-members, \$1. Address for information: Hortense Ferne, Sec., Philadelphia Society of Etchers, Fuller Building, 10 South 18th St., Phila.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—129th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 28-March 18. Closing date for entries, Jan. 6. Closing date for entry cards, Jan. 5. Open to all American artists. Media: oils and sculpture. Awards to be announced later. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—31st Annual Philadelphia Water Color Exhibition, at the Pennsylvania Academy, Nov. 5-Dec. 10. Closing date for entries, Oct. 11. Entry cards until Oct. 9. Open to all. Media: water colors, pastels, black and whites, wood block prints. Awards: Philadelphia Water Color Prize, Dana Water Color Gold Medal, Eyri Gold Medal, Pennell Medal. Address: John Andrew Myers, Sec., Penn. Academy.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—31st Annual Exhibition, Pennsylvania Society of Miniature Painters, at the Pennsylvania Academy, Nov. 5-Dec. 10. Closing date for entries, Oct. 21; entry cards to Oct. 7. Open to all. Media: water color on ivory. Awards: Bronze Medal of Honor, McCarthy Prize. Address: John Andrew Myers, Sec., Penn. Academy.

Memphis, Tenn.

SOUTHERN STATES ART LEAGUE—14th Annual Exhibition, at Brooks Memorial Art Gallery, April 5-30. Closing date for entries, March 9. Open to active League members. Media: oil, water color, pastel, drawings, prints, sculpture, artistic crafts. No exhibition fee—active membership, \$5 a year. Awards not decided. Address for information: Ethel Hutson, Sec. Treas., Southern States Art League, 7321 Panola St., New Orleans, La.

Grand Central's Tenth Year

The Grand Central Art School, in the Grand Central Terminal, New York, announces the opening of its 10th season, ending its first decade with the unusual experiment of having a successful art school in the upper reaches of a great railway station. Early registrations indicate a larger attendance than last year.

Robert Brackman, well-known among the younger American painters, has been added to the 1933-34 faculty, which comprises 17 instructors. Among them are Edmund Greacen, president of the school, Harvey Dunn, H. L. Hildebrandt, A. W. Woelfle, Harley Ennis Stivers, Anna L. Hilton, Grant Reynard, and J. Scott Williams.

Atwood, Boston Painter, Dead

William E. Atwood, well known Boston painter, died suddenly on Sept. 12 at his home in Brookline. He had studied art in Europe and the United States. In 1915, Mr. Atwood established "The Gallery on the Moors" at East Gloucester, which was devoted to the presentation of plays and art exhibits. Last Winter he arranged an exhibition of modern paintings in the Boston Art Museum.

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

ART GALLERIES		ART SCHOOLS		Leonardo Da Vinci Art School		Studio House	
Ralph M. Chait Galleries	3	Wayman Adams Portraits Class	26	Nash M. Los School of Art	26	Syracuse University	26
Brunner Gallery	3	Art Academy of Cincinnati	26	George Luke School	26	Traphagen School of Fashion	27
Delphic Studios	3	Art Institute of Chicago	27	Harvard Institute	26	Van Emburgh School of Art	27
Downtown Gallery	13	Cal. School of Arts & Crafts	27	Metropolitan School of Art	24	Guy Wiggins Art Colony	25
Durand-Ruel	3	Scott Carbee School of Art	26	Moore Institute of Art, Science & Industry	27	Wilmington Academy	27
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Knebelth Gallery	14	George Pearce Ennis School	25	Rabinovich Studio School of Art	27	Tizian Color Co.	31
Macbeth Gallery	14	Vesper George School of Art	27	Photography	27	Winsor & Newton	23
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Norton Galleries	3	F. E. Hammargren School	26	School of the Boston Museum	27	Art Trade Press, Ltd.	20
Norhouse Galleries	4	Hartford Art School	24	St. Louis School of Fine Arts	24	Print Corner	22
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*For further information address:***THE ART DIGEST**

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**THE AMERICAN ARTISTS
PROFESSIONAL LEAGUE****WOMEN'S ACTIVITIES**
National Director: Florence Topping Green,
 104 Franklin Avenue, Long Branch, N. J.
**AMERICAN ART AND THE WOMEN OF AMERICA****A SUCCESSFUL LEAGUE CONFERENCE
AT THE CENTURY OF PROGRESS**

A series of meetings for the American Artists Professional League was held in Chicago from Aug. 26 to Sept. 3. They were arranged by the newly elected chairman of the Illinois State Chapter, Mrs. Albion L. Headburg, who was appointed by Governor Horner to be the Hostess Art Director during the Century of Progress. Mrs. Headburg is a prominent club-woman and has been both club and district art chairman. She is President of the South Side Art Association and was largely instrumental in the restoration of the Columbian Fine Arts Building, the art palace of the 1893 World's Fair.

The most important meeting was on American Art Day, when 1500 invitations, under the Governor's seal, were sent to the members of art associations and to prominent people in the art world. The program and reception were in honor of the National Board of the American Artists Professional League and the Art Extension Committee of the University of Illinois. It was held in the Illinois Host House Auditorium, Avenue of Flags. Extra chairs had to be placed in the beautifully decorated hall to accommodate the large audience.

The speakers were Mr. Albert T. Reid, whose subject was "The Need for a Fine Arts Foundation;" Mr. Lorado Taft, who spoke of the work of the Art Extension; Mr. Georg Lober, on "Let Us Have a Great League of the American People for American Art," and Mrs. Florence Topping Green, whose topic was "NRA for American Women in Art." Regret was expressed because Mr. George Pearce Ennis was unable to be present because of illness.

Mr. Reid's address was interrupted by frequent applause. He appealed particularly to the women of the audience. The text of his address is printed elsewhere in this issue of THE ART DIGEST.

Mr. Lober, a member of the Executive Committee of the American Artists Professional League, made a convincing presentation of the status of American art. He quoted eminent authorities from abroad, beginning with their acclaim of our art at the previous Chicago World's Columbian Exposition, forty years ago, and cited their continued prophecy of its supremacy, until now they recognize it as standing abreast of the art of the world. Many of these authorities now acknowledge America as the leader.

Mr. Lober, in quoting Rodin, the great sculptor, who said, "There is now going on in America a Renaissance more important than that of the fifteenth century, only the Americans do not know it," urged recognition of that fact and a greater knowledge of art. He called attention to the fact that American art had generally maintained its value during recent years and still remains a sound investment. He urged the spreading of the glad tidings that American art needs no apology and that aside from its aesthetic quality it has a genuine commercial value which will likely increase.

He spoke of the American Artists Profes-

sional League and its activities. His audience was much impressed with his account of many of the League's accomplishments, and manifested surprise that so much had been done. Mr. Lober received generous applause at his conclusion.

A very large meeting, so crowded that many had to stand, was held at the Chicago Art Galleries. Invitations were sent to men and women prominent in art by the Associated Art Organizations of Chicago to a program and tea honoring Mr. Reid, Mr. Lober and Mrs. Green, who were the only speakers. Mr. Lober spoke on "Better Design in Public Memorials," Mr. Reid on "Historical Memorials—An Undertaking for Our Women's Clubs," and Mrs. Green on "Buy American Art and Help Uncle Sam." Many distinguished persons were present and they expressed great interest in the work of the League.

Talks were given by Mr. Lober and Mrs. Green at the Illinois Host House Aug. 26 and Sept. 2, and at a luncheon given by Miss Magda Heuerman at the Chicago Woman's Club.

The program of entertainment included a visit to Fort Dearborn; a lecture and luncheon at the Ann Rutledge Tavern; an exhibition of Indian dancing; a program and a lecture at the Hall of Religion; a tea given by the Japanese commission; a visit to Mr. Lorado Taft's studio; lectures at the Art Institute and many luncheon conferences.

Great interest was aroused by the announcement that the National Executive Committee will award a fine painting on January, 1934, to the state making the best showing in membership growth this year.

The One Millionth Visitor

When Mrs. Mary Allison of Gardner, Ill., stepped up to the ticket desk at the Art Institute of Chicago on Sept. 19, and laid down a quarter for admission to the Century of Progress Art Exhibition, she got the surprise of her life. She was being waited for, but she didn't know it. Officials of the Art Institute welcomed her warmly, handed her a beautifully framed reproduction of Whistler's "Mother" and informed her that she was the one millionth visitor.

"I prefer portraits," said Mrs. Allison, when she found her tongue. "I like old masters. To me the way they make people live on canvas is a miracle."

The exhibition heretofore has closed at 5:30 o'clock, but from now until Nov. 1 it will be open every day in the week until 10 o'clock.

Wins Horse Poster Prize

Kathlyn M. Raskin, a student in the Studio School of Art, Chicago, has been awarded first prize of \$50 in a poster contest for the world's fair horse show.

More Royal Academy Works Sold

Final figures showed that 274 works were sold at the 1933 exhibition of the Royal Academy in London, against 247 in 1932. The increase in cash receipts was \$2,700.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
152 West 57th Street, New York City

National Secretary : Wilford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Ennis
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
137 East 68th Street, New York City

National Committee on Technique and Education
Chairman: Walter Beck
"Innisfree," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

THE QUESTION OF SALES TAX AND THE PORTRAIT ARTIST

Will portrait artists in the state of New York have to pay a sales tax to the state government when they execute a portrait commission? The question is of interest to all portraitists, not only of New York but the nation, for a federal sales tax will probably be imposed also. The following legal opinion has been transmitted to Mr. Irving Wiles by Mr. Arthur O. Townsend, chairman of the Legal Committee of the American Artists Professional League:

"At the request of Mr. Conrow, League Secretary, I am replying to your August 15 letter, as to application of the New York Sales Tax to the work of portrait painters.

"I have reviewed a branch of this subject in a letter to our fellow-member, Mr. Gordon Grant, under date of July 11, in respect of illustrations drawn for a magazine. There, the element of intended reproduction entered into the problem, distinguishing the case from yours, of the portrait painter generally.

"Extraordinary 'emergency taxation' statutes, State and Federal, are primarily aimed at industrial and commercial transactions; but the eager tax-gatherers may be relied on to stretch the statutory language to its limit in the endeavor to envelop every human activity, and impose their levies on every conceivable product, however remote from the original sacred something known as 'legislative intent.'

"It is generally idle to seek advance departmental rulings on particular and doubtful subjects of taxation; for the public representative charged with the duty of construing the statute must, and does, under our system of government, invariably rule against the prospective taxpayer. The latter must therefore decide whether to admit liability, make his returns, and figure and pay his taxes; or to adopt a theory and program of resistance, under legal advice. My committee of the A. A. P. L. will gladly confer with counsel in a test case resisting application of this tax; but it has no appropriation for expense of conducting such controversy.

"A Federal Sales Tax may also be enacted at any time. Meanwhile the statute referred to in your letter is, I understand, Article 17 (Sections 390 to 404) of the New York State Tax Law, which took effect April 19, 1933, and runs, unless extended, from May 1, 1933, to June 30, 1934. Tax legislation is apt to be extended."

"A search reveals no official rulings published, as yet, throwing any light upon your problem.

"I think there is no doubt that the New York tax-gatherers will endeavor to collect under this statute from artists, including portrait painters.

"It therefore becomes essential to consider the limits of the imposition, viz: that if an artist has receipts of less than \$1,250 for any quarter year period . . . the same shall

be exempt from the tax imposed by this article."

"I think this means, receipts from sales of paintings, including portraits—but not including income from other sources.

"I do not think the fact that labor, or skill, or inventive genius are called into play in producing the picture, will save it from classification as tangible personal property sold at retail—unless the courts should eventually make the broad holding that the Act was not designed to cover such productions at all. From the tax-gatherer's standpoint, there would be no difference between a suit of clothes ordered from a tailor, and a portrait ordered from an artist. I think artists will be called on, and expected, to make returns under Section 394 of the new statute for the two months ending June 30th, and every three months thereafter (September 30th, December 31st, March 31st, and June 30th), showing their income from picture sales during the preceding three months; but where receipts of that nature for any quarter are less than \$1,250, no return is required.

"Section 400 inflicts a penalty of five per cent of the tax due, and one per cent a month, for delay or failure in filing returns. Section 403 declares the returns to be secret, i. e., forbids the Tax Department to divulge their contents to strangers or the public.

"Another remedy—one which could not be effectively sought in time in this case, but which should be considered if the tax is sought to be renewed beyond the current period—would be an effort to have the Legislature amend the Sales Tax at its next session (January, 1934), by expressly exempting works of art from the tax."

At the Women's Exposition

The Exposition of Women's Arts and Industries which was held at the Hotel Astor, New York, from Sept. 25 to 30, signally honored Archipenko's Ecole D' Art by inviting a group of women artists, all former students of the school, to exhibit work in painting and sculpture.

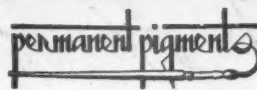
The artists represented were Doris Porter Caesar, who has had several one man shows in New York; Bernice West, Rosalee Sondheimer, Helene Gaulois, Margaret Levi, Arlene Wingate, Niswonger, Frances Jannell and Rhys Caparn (who will exhibit at the Delphic Studios in November), sculptors; and Eugenie Marin, Marjorie Kolbe and Millie Adler, painters.

Louis Maurer Left \$70,651

Louis Maurer, who died in 1932 at the age of 100, the last of the original Currier & Ives artists, left an estate appraised at \$70,651.

An Apt Title

"This is a picture of Uncle Sam doing something for the struggling American artist," said Mr. P. Lapis Lazuli, gazing at his easel, "and that is why I have labelled it 'Still Life.'"



All creative artists desire their work to be a permanent record. Painters in oil in order to achieve this immortality must be exceedingly careful in the choice of their working materials.

Modern chemists, sincerely interested in clarifying the difficulties of selecting the proper palette, have carefully investigated the experience of the past centuries of painting. They have arrived at a list of pigments that has adequately withstood the test of age and the damaging influence of the chemically polluted atmosphere of the modern industrial city. The American Artists Professional League has endorsed and printed several of these palettes.

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Readers of THE ART DIGEST afford a vast market for artists' supplies.

Notable Group of 139 Works by Rubens Is Shown at Amsterdam



"Saint Cecilia," by Peter Paul Rubens.



"The Death of Achilles," Sketch by Peter Paul Rubens.

The internationally known firm of J. Goudstikker, Amsterdam, is holding an important Rubens exhibition in honor of the Rembrandt Society, which will receive the benefit of all the proceeds. All the main museums of Holland and Belgium and a large number of private collectors have contributed to the showing, among them Mr. F. Koenigs, an ardent Rubens collector, who sent more than 40 paintings, including the famous "Bath of Diana" formerly in the Schubert collection in Munich. Mr. J. Q. van Regteren Altena, director of the Fodor Museum at Amsterdam, gave his support, lending the famous sketches for the painting, "Garden of Love," at the Prado. Baron Thyssen-Bornemisza, Castle Rohoncz, Hungary, allowed the beautiful "St. Cecilia," reproduced above, to be exhibited.

Dr. Horst Gerson of the Dutch Institute of Art History, The Hague, writes *THE ART DIGEST* as follows: "No doubt the Rubens exhibition is the most striking event of the

season. Everyone realizes that one appreciates Rubens best in studying his sketches and drawings, which represent preliminary studies of the large paintings which were often executed under the assistance of his students. It is therefore to Mr. Goudstikker's credit to have succeeded in collecting for his exhibition these sketches, heretofore less known. They give a definite impression of the brush stroke of the master. To my knowledge, this is the first time that such a large number of Rubens sketches have been on view in one place. It would seem that the Rubens sketches are more to the modern taste than the large altar paintings." The Rubens specialist, L. Burchard, compiled the catalogue, which reproduces and describes in detail the 64 paintings and 75 drawings.

Dr. Gerson also makes known to America the news that the Museum Boymans at Rotterdam has acquired six sketches by Rubens illustrating episodes of "The Life of Achilles,"

formerly in the possession of Daniel Fourment, Rubens's father-in-law. Bought at the London auction of "Lord Barrymore" last June by Mr. Goudstikker for £9,200, the sketches will occupy a place of honor at the museum. One of the sketches, "The Death of Achilles," is herewith reproduced.

The Museum Boymans, under the leadership of Mr. D. Hannema, is one of the most active in Holland. Recently it bought with the assistance of private individuals one of the major works of Hieronymus Bosch, "The Prodigal Son," originally in the collection of the Vienna connoisseur, Dr. Figdor. It is expected that the new museum building, now under construction, will be completed in 1935. For the opening, there is now in preparation a large loan exhibition of the Delft school of painters, of which the chief figure is Vermeer. The success of this exhibition could be greatly augmented by American collectors and museums sending over their treasures.

A Dutch Treasure Trove

The late Dr. C. Hofstede de Groot, world famous authority on Dutch art, left to his native country, beside his extensive collection of Rembrandt drawings now at the Amsterdam Printroom, all the valuable material that he acquired during his long years of study. This material comprises 35,000 reproductions of works by Dutch masters and about 300,000 memoranda on the school's painters. The collection is now on exhibition at The Hague and is classified in a way to render it particularly intelligible, according to a letter from Dr. Horst Gerson, of the Dutch Institute of Art History.

The Dutch Government has appointed Dr. H. Schneider, formerly with the Royal Picture Gallery at The Hague, director of the new institute, which under the name of Dutch Institute of Art History and Ikonography, is to be the center of all questions relating to the history of Dutch art. It is open to all interested scholars.

In addition to the Hofstede de Groot ma-

terial, Frits Lugt presented the new institute with his large collection of about 100,000 reproductions as well as his unique library of approximately 22,000 sales catalogues. Another benefactor is Mr. Ihr E. A. van Beresteyn, who has attached to the institute his ikonographical bureau, the object of which is to collect and identify paintings of Dutch personalities.

Aquarelle

Walking across the Fens,
On a dewy morning,
I glimpsed
Seven white swans
Silhouetted,
In quivering grace,
Against the gray facade
Of the Museum.
This would delight Amy Lowell,
I thought,—
She would do it justice.

—Le Baron Cooke in
"Christian Science Monitor."

Athlete Now an Artist

One of the most versatile students at George Pearce Ennis's Eastport Summer School of Painting is, according to the *Eastport Sentinel*, Irving Brokaw, who won distinction as an athlete in his younger days, culminating a long series of triumphs with the national figure-skating championship of the United States. To his painting efforts Mr. Brokaw, scion of a noted New York family, has applied the same principles of concentration that featured his athletic career.

Although he enrolled with Mr. Ennis last winter to study water color technique, Mr. Brokaw is far from a beginner in art. He took up painting some eighteen years ago, specializing in oils at the Academie Julien in Paris and later with William M. Chase. His success may be judged from the fact that one of his works has now been hung in the Luxembourg Palace. Mr. Brokaw is a descendant of the old Huguenot family of Bourgon Broucard, which settled among the Dutch on Long Island in 1670. Brokaw is an Americanization of the original Broucard.

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